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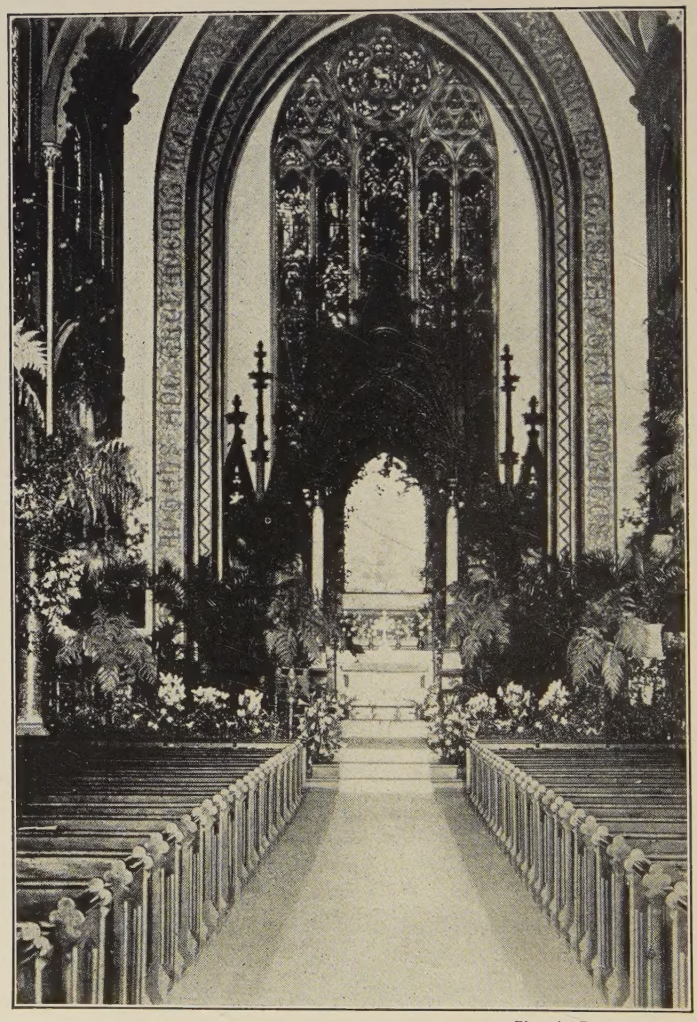

Photo by Brown Bros.

Flowers and ferns add loveliness to the dignity of the Church on the wedding day.

LILLIAN EICHLER

THE NEW BOOK OF ETIQUETTE

Illustrations by
George Wescott

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CONTENTS

PART I

CHAPTER PAGE

I. THE DAWN AND DEVELOPMENT OF SOCIAL LIFE . 1

The Earliest Human Relationship—Instinct and Impulse—How Nature Taught Man Companionship—The Meaning of Society—The Beginning of Caste Consciousness—The Castes of Early Society—The Foundations of Social Law—The Great Social Advances—The Meaning of Modern Society.

II. AN OUTLINE OF ETIQUETTE 16

The Tapestry—The True Meaning of Etiquette—The Origin of Manners—The Ceremonious Aspect of Life—Custom and Tradition—Etiquette Through the Ages—The Feudal System—The Crusades—The French System of Chivalry—The Mediæval Etiquette—From the Reformation Onward—Meaning of the Word "Etiquette"—The Etiquette Book.

III. THE NEW ETIQUETTE 35

The Background of American Manners—Our Pioneer Heritage—The Post-War Reaction—Passing of the Age of Tradition—The Newer Trend—Conforming to Custom—The Value of Good Manners—The Beauty of Simplicity—The Habit of Courtesy—Cultivate a True Sense of Values—On Being "Different"—The Fetish of Public Opinion—Wearing the Mask of Pretense.

IV. THE SOCIAL ENVIRONMENT 54

"Do as the Romans Do"—Adapt Yourself to Your Environment—The Influence of Environment—Etiquette in a Large City—Etiquette in

CHAPTER PAGE

a Small Town—In Foreign Countries—Etiquette Abroad—On English Soil—Other English Titles—At the Court of England—Adapting Yourself to the French Environment—Etiquette at Washington, D. C.

V. Friends and Friendship 71
The Gift of Friendship—Making Yourself a Magnet for Friendships—Choosing Your Friends—The Ethics of Friendship—How to be a Friend.

VI. Introductions 76
How to Introduce—The Correct Form—Some Special Introductions—Incorrect Forms of Introduction—Group Introductions—When to Introduce—The Necessary Introductions—When the Name is Not Heard—The Indirect Introduction—The Acknowledgment—Correct and Incorrect Forms of Greeting—Taking Leave—Future Recognition of an Introduction—Introducing by Letter—Acknowledging the Letter of Introduction.

VII. The Little Courtesies of Daily Life . . . 91
An Expression of Beauty—The True Aim of Etiquette—What is Politeness?—Courtesy in the Street—When the Man Offers His Arm—Bowing in Public—The Handshake—Raising the Hat—Some Special Occasions—How to Raise the Hat—In the Automobile—In the Street-Car and Subway—Who Pays the Fare?—Giving up the Seat—A Last Word About Courtesy.

VIII. Self-Consciousness 106
The Heron and the Eagle—What is Self-Consciousness?—Forget About Yourself—Why Some People are Never at Ease—Overcoming Timidity—If You are Sensitive—A "Good Mixer"—The Miracle of Faith—How to Develop Poise.

IX. The Rules of Precedence 116
How Important is Precedence?—"Ladies First!"

CHAPTER PAGE

—At the Theatre—Entering the Dining Room—Leaving the Dining Room—Announcing Guests—Other Rules of Precedence.

X. Cards and Titles 121

The Material—Sizes for Cards—The Man's Card—Titles on Cards—Some Special Points of Importance—The Card of the Débutante—Indicating the Day at Home—The Use of Cards—The P. P. C. Card—Other Kinds of Special Cards—Cards for Mourning—Professional and Business Cards.

XI. Calling Customs 132

Passing of the Formal Call—Calls of Obligation—The Visit Before the Invitation—After a Wedding—About Card-leaving—More About Cards and Calling—The Old-Fashioned Day at Home—Receiving Callers—When Men Call—Calling Upon a Young Woman—Returning Social Calls—The Hours for Calling—Arriving and Leaving—A Few Footnotes on Calling.

XII Social Correspondence 146

The Letter You Write—The Etiquette of Stationery—Stationery for the Gentleman—Crests and Monograms—The Use of Sealing Wax—Size and Other Things—Use of the Typewriter—Writing the Letter—Brevity and Simplicity—The Form of Address—Closing a Letter—The Signature—Addressing the Envelope—The Letter of Condolence—The Letter of Congratulation—On a Birthday—To an Engaged Girl—On a Wedding Anniversary—On the Birth of a Child—The Letter of Thanks—For a Wedding Gift—For a Gift to a Baby—For a Christmas Gift—From Employee to Employer—The Bread-and-Butter Letter—The Letter of Introduction—The Child's Letter—A Young Boy to His Uncle—The Friendly Letter—Postscripts on Letter-writing.

CHAPTER PAGE

XIII. INVITATIONS AND ACKNOWLEDGMENTS . . . 172

Invitation Courtesy—Formal and Informal Invitations—The Visiting-Card Invitation—The Acknowledgment—Addressing the Invitations and Acknowledgments—The Wedding Invitation—Size and Material—Concerning the Envelopes—Invitation to Church Wedding—Invitation to Home Wedding—Wedding at Home of a Friend—For the Very Simple Wedding—The Second Marriage—Wedding Announcements—How to Acknowledge Wedding Invitations—Recalling the Wedding Invitation—Invitation to a Wedding Anniversary.

XIV. INVITATIONS AND ACKNOWLEDGMENTS (continued) 189

Dance Invitations—The Dinner Dance—For the Débutante Daughter—Invitations for a Subscription Dance—Acknowledging the Subscription Dance Invitation—Invitation to a Public Ball—Dinner Invitations—In Honour of a Celebrated Guest—The Simple, Informal Dinner—When the Dinner is Not at Home—The Daughter as Hostess—To Postpone or Cancel a Dinner—Inviting a Stop-Gap—To Break a Dinner Engagement—Requesting an Invitation for a Stranger—Invitation to a Formal Luncheon—The Informal Luncheon—Receptions and Teas—The Garden Party—House or Week-end Parties—Invitations to Theatre and Opera—Musicales and Private Theatricals—Invitations to a Christening—Children's Party Invitations.

XV. THE GIFT OF VOICE 217

In the Beginning—The First Language—The Use of Voice To-day—The "Voice with a Smile"—Cultivating the Voice—Correct Pronunciation—Phrases to be Avoided—The Use of Slang—Gestures and Mannerisms—Defects in Voice and Speech—Developing Your Vocabulary—The Foreign Accent.

CHAPTER PAGE

XVI. Ease In Speech 239

The Beauty of Language—The Art of Conversation—The First Law of Conversation—Tact in Conversation—How to Please—Courtesy in Conversation—The Good Listener—Adapting Your Personality to Others—Argument and Discussion—Drawing-room Conversation—At the Dinner Table—After an Introduction—In Conversation with Servants—Tête-à-Tête Conversation—Developing Poise and Confidence—The Sense of Humour—What to Talk About.

XVII. Correct Dress 259

What is Fashion?—The Meaning of Fashion To-day—The Secret of Correct Dress—Should not Attract Attention—The Well-Dressed Woman—How to Select Colour—Adapting Fashions to Your Figure—Appropriate for the Occasion—Correct Dress for Every Social Occasion—On Occasions of Greater Formality—When One is Older—Dress of the Business Woman—Dress of the Débutante—For the Younger Generation—Special Paragraphs Concerning Dress—Correct Dress for Men—The Well-Dressed Man—Correct Formal Evening Dress—The Tuxedo—Formal Afternoon Dress—The Business Suit.

CONTENTS

PART II

CHAPTER — PAGE

I. ON THE THRESHOLD 1

Birth—Gifts for the New-Born Child—Concerning the Godparents—The Church Christening—The House Christening—The Nursery.

II. CHILDHOOD AND YOUTH 8

The Formative Years—The Child Reflects the Home—The New Etiquette for Children—The Early Training—At the Table—Dining with Guests—General Rules of Table Behaviour—The Unruly Child—The Problem of Punishment—Understand the Child—Books and Amusements—Playmates and Friends—More Matters Concerning Children.

III. COURTSHIP AND BETROTHAL 29

The Débutante—The Daughter "Comes Out"—Entertainments for the Débutante—Lavish Entertainments Disappearing—Of Special Interest to the Débutante—In Association with Men—The Promise of Love—The Blossoming of Love—The Betrothal—Announcing the Engagement—Etiquette for Engaged People—Length of the Engagement—Engagement Gifts—Breaking an Engagement—Wedding Plans.

IV. MARRIAGE 50

For a Bride Is a Bride the Whole World Over!—Being Married at The Church—The Reception—The Home Wedding—More about Church Weddings—On the Wedding Day—The Ceremony—Some Popular Wedding Traditions—When Death Intervenes—Marriage of a Widow or Divorcée—Wedding Anniversaries.

CHAPTER PAGE

V. The Bride and Her Trousseau 64
Origin of the Trousseau—The Modern Trousseau—Regarding the Linens—The Personal Trousseau—The Bridal Gown—The Bridal Veil—Marrying in Travelling Dress—Dress of the Bridal Party—What the Groom and His Attendants Wear.

VI. Correct Gifts for Every Occasion . . . 75
The Gift of Knowing What and How to Give—Wedding-Gift Etiquette—Gifts at Christmas-Time—Birthday Gifts—and Others.

VII. Showers 82
Origin of the Bridal Shower—Planning the Bridal Shower—What Shall the Shower Be?—The Miscellaneous Shower—A Shower for the Groom—On Being a Shower Hostess—Other Kinds of Showers.

VIII. Divorce 90
A Matter of Hearts—Not Etiquette—First Proceedings—The Divorce Is Granted—Concerning the Name.

IX. Dinners 94
The Successful Hostess—The Formal Dinner—Setting a Correct Table—Arranging the Centre Ornament—Starting from the Centre—The Guests Arrive—Serving the Dinner—After Dinner—The Simple Dinner without Servants—Dinners at Restaurants.

X. At the Table 109
Ease Is Essential—One's Position at Table—Table Manners—Use of the Spoon—The Knife and Fork—The Napkin and the Finger Bowl—Some Special Paragraphs about Table Manners.

XI. Teas, Luncheons, and Suppers 117
Origin and Development of the Afternoon

CHAPTER PAGE

Tea—Entertaining at Tea Time—The Ceremonious Tea—The "High Tea"—The Informal Luncheon—The Formal Luncheon—Suppers—Breakfasts.

XII. New Ways to Entertain 132

Fun Days for the February Hostess—Entertaining on the Twelfth—Washington's Birthday—Valentine Entertainments—Are You Planning April Parties?—More Entertaining at Easter-time—The April-Fool Party—The Easter Bride—When Witches Help the Hostess Entertain—Suggestions for the Hallowe'en Party—Decorating the Home—Serving a Ghostly Menu—The Simple Entertainment—The Hostess Gives Thanks for Thanksgiving—A Pumpkin Full of Favours—Making Merry in the Month of Merrymaking—Suggestions for the Table—The Card Party Holds an Ace for Entertainment—The New Card Tea—Spare the Home but Spoil Not the Hospitality!—Planning the Theatre Party—Automobile Parties—Hotel Dinners—At Home with the Week-End Guest—"Dinner Is Served!"—The Guest Room.

XIII. Musicales and Private Theatricals . . . 164

The Afternoon Musicale—The Evening Musicale—The Guest at the Musicale—Arranging Private Theatricals—The Players.

XIV. The Dance 170

The Dances of Yesterday and To-day—The New Simplicity—The Ballroom and the Music—The Radio Dance—The Début Dance—The Dinner Dance—The Costume Ball—Subscription Dances—Etiquette of the Ballroom—"Cutting In"—Ease in the Ballroom.

XV. The Bachelor and the Bachelor Girl . . 183

Why the "Old Maid" Has Disappeared—The Bachelor Girl in Business—The Bachelor Girl at Home—Bachelor-Girl Entertainments—When the Bachelor Is Host.

CHAPTER PAGE

XVI. TRAVEL ETIQUETTE 190
All the World's on Wheels!—The Trip Abroad —The Trunk and the Tickets—The Traveller's Baggage—On the Train—Aboard the Ship —The Problem of Tipping—Some Helpful Suggestions.

XVII. THE SERVANT IN THE HOUSEHOLD 203
Engaging Servants—Duties to Servants—Addressing Servants—Attitude of the Servant—The Servants in a Small House—The Servants in a Large House—The Butler—The Chauffeur—The Valet—The Lady's Maid—The Nursemaid—Housemaids.

XVIII. BUSINESS ETIQUETTE 215
Courtesy in Business—Being Polite to Business Associates—The Wrong Kind of Politeness—At the Front Door of Business—Appearance in Business—Problems of Business Conduct.

XIX. FUNERALS 223
The Passing of Pomp—When Death Enters the Family—Taking Charge—Announcing the Death—Some Necessary Preparations—The Women of the Family—The Pallbearers—The Church Funeral—Funeral from the House —Removing Signs of Grief—Seclusion During Mourning—Dress at a Funeral—Interment and Cremation—Mourning Dress—Mourning Dress for Men—Mourning Stationery.

APPENDIX 239
From the Author's Letter Box.
Eti-quettes

INDEX 271

LIST OF ILLUSTRATIONS

PART I

Flowers and ferns add loveliness to the dignity of the church on the wedding day . *Frontispiece*

PAGE

The unexpected guest a real problem to the hostess who has no maid 55

PART II

Dinner service depends upon the courses to be served 99

The tea wagon is useful and convenient . . 119

Luncheon service 123

Breakfast service 129

The woman who travels alone wires ahead for reservations 159

Travelling companions 195

The church is a unit of social life . . . 229

THE NEW BOOK OF ETIQUETTE

CHAPTER I

THE DAWN AND DEVELOPMENT OF SOCIAL LIFE

THE EARLIEST HUMAN RELATIONSHIP

Man woke to life in a strange and terrifying world. There were snakes of fire that zigzagged through the sky, and sudden crashes of thunder that rocked the earth. Great furry beasts stood tall as the trees, and the jungle hummed with many ominous voices. Even silent mountains came suddenly to life and coughed flame into the sky.

Alone and frightened, man struggled through the first brief span of life. He saw danger lurking everywhere around him. The night sky winked at him with a million tiny eyes. The sun seemed a ball of fire that laughed at his efforts to reach it. His very shadow seemed a ghost-like enemy that stalked at his side.

Cradled thus in a world of hostility, man knew fear. And so fear was the first instinct definitely to influence the habits of life.

More than anything else, perhaps, man feared his own kind. He kept as much as possible out of the way of the strange, hairy creatures that, like himself,

prowled the plains and jungles in search of food. Man was easy prey to man in those days . . . and food was often scarce.

It became one of the first habits of life to carry a crude club as a weapon. Can you see with us a pair of savages meeting at the fringe of some forest? Both are hungry and both smell food. They growl, and hold their ground. They growl again, and raise their clubs. In a moment they are upon each other, wild as angered beasts, fighting simply because they fear and distrust each other.

William J. Fielding, writing of our caveman heritage, says that before we are able to reason, before we are able to love, or hate, or comprehend, we are *able to be afraid.* You have probably noticed that the first emotions of a child are fear and surprise.

And so it was with man in the dawn of life. He felt long before he reasoned. He feared whatever he could not comprehend. For one long age he lived a life within himself, searching for food when he was hungry, finding a sleeping-place when he was tired, hiding in caves and crevices when the earth was rocked by storms.

Cautious and alone he lived each little life from dawn to dark—an infant in a world already old.

INSTINCT AND IMPULSE

Fear, then, bred in man an instinctive avoidance of his fellows.

But let us turn a page or two in the book of life. Man is beginning to reason. The tiny shaft of light that is to separate mankind for ever from the lower animals, is gradually widening, penetrating even to this remote age, and bringing to man, as he struggles on the threshold of life, a beam of understanding.

We watch again as two savage fellows of this later age meet at the fringe of the forest. Both are well fed; neither is particularly frightened. They eye each other carefully for a moment, make a wide circuit, and disappear in opposite directions.

Or perhaps they come upon a great beast of the jungle, both at the same time. Instantly and without a murmur they fall upon it, and between them kill it with little trouble. Sudden impulse drew them together, made them partners for the moment.

And reason spoke within them. Two could kill a beast more quickly and with less trouble than one. Why not be friends instead of enemies?

Evidently this occurred not to one man, but to many men in widely separated places. It became a habit of life, when one savage fellow met another with whom he wished to be friendly, to extend the bare right hand—the weapon hand—as a sign of friendliness. The other fellow would understand, for symbolism is the simplest and most universal language of mankind. Instead of fighting, they would join forces, hunt together, perhaps live together. From this first crude symbol of friendliness evolved the handshake which is even to-day an instinctive expression of welcome and cordiality.

The impulse that drew man to man in time of mutual danger was the first thread in the pattern of social relationship. It satisfied a hunger that earth alone could not satisfy. Man looked at man, and a racial sympathy was born. He saw hair like his own hair, teeth like his own teeth, a body like his own body. And he wanted to share with this creature like himself the fears and joys and wonders of his daily life. He wanted the other fellow to know of his great strength. He wanted to show him the bear he had killed in the jungle, the woman he had dragged to his cave.

So, far back in the dawn of human life, man moved closer to man. A slumbering social instinct was awakened.

HOW NATURE TAUGHT MAN COMPANIONSHIP

Man gradually became accustomed to the world in which he found himself. He began to explain the rain and thunder to his own satisfaction. Shadows that trembled on the ground were simply "dark selves" that came and went as they pleased. The fire-spitting mountains were angry gods to be propitiated. The sun was just a ball of fire that remained up and out of the way as long as one did not bother it. Fear slowly gave way to reason.

And man acquired a new ease. He made for himself a clever flint ax and wandered the world like a conqueror. In his new ease he paused for a moment to watch an elderly mother jackal play with her cubs. He grinned at a pair of brown bears rolling gleefully down a slope. He looked into the sky and saw birds riding the wind. He passed through a jungle and heard monkeys jabbering in the tree-tops. A bush, uprooted by some storm, swarmed with busy insect life. A bird overhead sang to the wind, and far away another answered the call.

There welled in the soul of man an intense loneliness. He began to seek his own kind. Nature taught him companionship.

We see it everywhere in nature, this gathering together of like and like. The bees and the birds seek their kind. A wild violet shoots up near a moss-grown rock, and soon there are many violets growing there. An oak bends its branches toward a sister oak near the lake. Sheep herd together, and wolves gather in packs. Nature has created many separate species, and has in-

stilled in each an instinctive liking for its own kind.

THE MEANING OF SOCIETY

Across the ages comes a whisper: "We are all one!" There is, truthfully speaking, but one society, and we are all members of that society. Only the outcast on a desert island, or the hermit hidden away from the world, can claim exclusion. Even the prisoner is a member of society, though in disrepute.

In its broader, finer sense society means people as a whole—human beings—fellowship. Various external conditions, circumstances of life, have divided society into grades or castes; but society remains fundamentally the same: the whole world of human fellowship of which we all belong.

The first primitive existence was devoid of the social element. During the first long stretch of prehistory man was too vitally concerned with the organic struggle for survival to have had any real social life. But we have seen how the slumbering social instinct was awakened, how man gradually moved closer to his own kind. It is reasonable to suppose that this instinct was present in man from the very first, but that the hazardous conditions of early life made of man a cautious wanderer before he could be a peaceful clansman.

As we follow in the footsteps of man, slowly and painfully developing, we see that it was by a series of very natural steps that the society element entered his life. The discovery of the flint-tipped spear, for instance, made it possible for man to supply himself with an abundance of food. And with his cave well filled with food he was not afraid to welcome some wandering fellow and sit with him under the stars. His attitude toward his neighbours began to change. He had

plenty of food and they had plenty of food. Why need they fear each other?

We see growing up in the lives of these early men a new influence which tends to bind them closer in social relationship. Filled with a vague unease at the big yellow disk that glows above them, marvelling at the millions of silver eyes that blink in the night sky, man comes from the darkness of his cave and squats near the fire for warmth and comfort. Presently there comes, out of the shadows, another lonely fellow to join him in the flickering circle of light. Still another wanders close in his loneliness, and another; until they are gathered there in a group— a *social* group, if you please! the first, crude social gathering.

Slowly in some localities, more rapidly in others, this custom of gathering silently around the cave fire became a habit, a custom. Man entered definitely upon *a social life for the common good.* To-day man is so thoroughly a social being that, as Walter Dyer says, "if you place him on a desert island with no one to talk to he is likely to go mad."

THE BEGINNING OF CASTE CONSCIOUSNESS

Since the very dawn of social life, certain forces have been constantly at work separating society into classes, and dividing each class into many grades. Even in the very beginning there was a favoured class of society—the head clansman, the distinguished warriors, the wizards, the priests, and the medicine men. They belonged to a sort of "charmed circle" within the clan, a circle which had its own very definite privileges.

We can understand how the clan would have originated, or gathered, around the most powerful and the most widely feared fellow in the vicinity. He became the head clansman, the chief. Let us call him Mr.

Strong Man. We can see him squatting in his place of importance, proud of his power, disdainful of the weaker men about him.

To Mr. Strong Man would be brought all food for distribution. To him also would be brought special "finds"—a curious shell tossed up by the sea, a stone shaped like an animal through some strange freak of nature, a necklace made of human teeth. These possessions belonged to him by right of his leadership. And as his possessions they were absolutely *tabu* to the others.

Just as the mob must always have its leader, just as groups of any kind must always have leadership to show the way, society always has some nucleus around which the members of any particular class or grade gather. In primitive society social leadership belonged to Mr. Strong Man. Since he had more skins than the others, since he was more powerful and more to be feared, he was treated with deference and the other members of the clan gathered to do him homage.

There were, of course, outcasts in this early society. The weak, the sick, the timid, the blind were ostracized, for they hindered rather than helped the clan. We might say that they were at the "bottom of society." The women too were of a lower order of society, for they were separated from, and had none of the privileges of, the clan's favoured class.

THE CASTES OF EARLY SOCIETY

Caste appears to have had more influence upon our habits of life, upon our manners and customs, than any other one factor. Throughout all the ages of life, caste has been dividing society into different levels or classes, each class with its own established mode of life.

Wherever there have been men with more skins, more wives, more earthly possessions than others, there has been caste. Wherever there have been men with more brute strength and consequently more power than others, there has been caste. Royalty, nobility, fashion, wealth—all have tended to accentuate the differences between the various castes of society.

We have already witnessed the first appearance of caste within the primitive clan. Here we have our first example of social differentiation. The head clansman has possessions *tabu* to the others; he has privileges and distinctions enjoyed by no one else within the clan.

It did not take very long for an impressive caste system to grow up around the priests, wizards, and magicians of the clan. These were the men who pretended to be in direct communication with the Unknown; who frightened away the lightning and attracted the rain; who cured all ills and caused injury to enemies. And for their services they received the best that the clan, or the tribe, had to offer. Many of these people accumulated vast properties and treasures, and history tells us of primitive civilizations that grew up around them, lasted a brief span, and disappeared for ever.

Royalty, of course, has always surrounded itself with pomp and ceremonial. No monarch has ever failed to call upon his subjects for marks of respect and homage.

Wealth has probably done more to divide society into castes or classes than anything else. In early life wealth was measured in flint axes and spears, warm skins, pottery, foods. Later the standard of wealth was fixed in landed property. Kings granted great tracts of land to their favourites, and these favourites became powerful landowners. They had special rights

and privileges denied the people who lived on their land.

These peasants or serfs, the tillers of the soil, are at the base of social life and represent the largest and most essential class in the community. These are the people who domesticated the animals, the people who cultivated the land. They gathered together for safety and eventually formed villages, towns.

The artisan class represents another great cross-section of society. These are the craftsmen, the makers of pottery, the weavers, the carpenters. At one time crafts or professions were hereditary and no member of a family was permitted to step out of the craft or profession practised by the rest of the family. To have done so would have been to step out of caste also. In the Fijis, for instance, even to-day the carpenters form a separate caste, and it is customary for the son to step into his father's place and continue in the craft of carpentry.

Religion has divided society into classes. Education has been a tremendous dividing factor. Special talents have further tended to separate society. Fashion, environment, political conditions within a country, wars, and revolutions—all have had their influence upon the fabric of social life.

It would be tiresome to discuss the many other castes of society and the conditions of life that have helped to divide society into different classes. There have been the soldiery and the seamen, the merchants and the retailers, the servants and the slaves. Countless forces have been moulding and shaping society through the ages; until to-day its pattern is all patches and threads, like the "crazy quilt" handed down from grandmother's day!

THE FOUNDATIONS OF SOCIAL LAW

It was within the clan that the first laws of primitive society were formulated. Established rules or conventions were necessary to regulate the rights of the individual within the tribe or clan, and the rights of the clan itself.

Wherever men meet and mingle, in a primitive scheme of life or in a polished and complex social scheme like our own, a definite system of laws to govern conditions in intercourse is essential. We may call it a technique of conduct. It makes contact more tolerable; it definitely establishes the rights of the individual; it removes the obstacles that stand in the way of free and comfortable intercourse. More important than any or all of these, it organizes and patterns the structure of society.

In its primitive state, society was simple and the machinery of living was crude. But even in this primitive simplicity there were definite habits of life, induced by the conditions under which man lived and the circumstances within the clan.

The savage fellow who wandered alone, with only the birds and the beasts for companionship, was a creature of instinct and impulse. He followed his likes and his dislikes without thought of any one but himself. He did precisely as his impulses prompted him.

But the clansman was learning restraint. He was learning to stifle his natural instincts. He was a member of a certain social group, and as such was obliged to "play the game," was obliged to live in accordance with the habits of life and the rules of conduct formulated within the clan. The higher the order of life, the more we find instinct repressed and man recognizing his duties to the people who live with and near him.

The habits of life that developed within the clan are the primary laws of social life, the fundamentals upon which our own social structure is built. We see forms of obeisance and homage originated to flatter the vanity of the strong men, the chiefs, the leaders of the clan. We see the spoils of war brought to the head clansman for distribution—fair and equal distribution according to the standards of the clan. We see a definite system of sexual *tabu*, planned as much for the protection of the women as for the welfare of the clan. We see a surprising degree of respect and honour toward the aged. We see a regard for the rights and properties of others.

First in the clan, then in the tribe, and finally in the community, we find human society gradually developing. The instincts and impulses that for generations moved the souls of men, began to dictate their conduct in social relationship. Customs and habits of life came into being, and held the social fabric together. Here we see the foundation of social law, reason taking the place of brute instinct, man gradually learning to conform to custom, to restrain the emotions and impulses of selfish interest.

From this rude and simple beginning has grown our complex, smoothly organized and highly polished routine of living.

THE GREAT SOCIAL ADVANCES

Climate and the natural conditions of life greatly influenced the development of society among various peoples. Where food was scarce, for instance, man ate alone in some corner—like the modern boy with a stick of candy, hiding from his playmates. But where food was plentiful and man had no cause to fear his neighbours, the habit of eating together originated. Gradu-

ally the custom of eating leisurely came into being, and eating became a sort of ceremony to be enjoyed with one's fellows.

Possibly the first great social advance centred about the discovery of voice and the use of speech. Articulate speech undoubtedly originated when men began to clan together and discovered the need for a definite means of expression. The ability to exchange thoughts and ideas, the joy of being able to express one's hopes and fears and pleasures to others, brought man into closer companionship than ever before.

Speech unquestionably exerted a great influence upon the life of man, upon his habits and customs. It meant, for the first time, coöperation. It meant an exchange of ideas and experiences. It bound man to man in social understanding. And therefore it strengthened immeasurably the social instinct.

Another great impetus to social life was the domestication of animals and the use of irrigation in cultivating the soil. The dog appears to have been the first animal to be domesticated. The sheep, ox, camel, and horse followed in quick succession. Man became a herdsman. He began to plough the ground and use it for agriculture. Home came to mean something entirely new. Pride of possession was born. And man emerged in finer mould—dreaming, thinking, hoping, working, recognizing his duties to his family and to society at large.

The beginning of writing was another great step forward. The influence of writing upon human thoughts and habits cannot be estimated. Man's experiences no longer died with him. He was able to communicate his thoughts and his ideas to men hundreds of miles away. The social sphere widened. Slowly but surely writing exerted a magic influence up-

on the mind of man. Society moved in a closer harmony and understanding.

And the printing press! It set the mind of mankind free. It made mass thought possible for the first time. What one read before, thousands were now able to share. What was once the privilege of the favoured few now became the property of all. School books were printed in quantity, cheapened, and placed within reach of everyone—within reach of all grades and castes of society. Presently the newspaper appeared—the newspaper which permeates society and "leavens it with modes of thought and aspirations, and thus becomes an organ for the uniting of large masses of individuals into one compact and unanimous body."

Many and varied are the forces and conditions that have influenced society in the long ages of life. It would be tiresome to discuss them all. There have been new elements constantly at work. The social scheme has become more and more complex; man has realized more and more his duties to man. Each new generation has stepped upon the shoulders of the generation that has gone before, building a social structure around which civilization has grown.

THE MEANING OF MODERN SOCIETY

Emerson says that society is the stage on which manners are shown. If society is the stage, we are the actors, and the history of social life is like a rich mosaic that reflects the many ages through which we have passed.

As we have already seen, countless external forces have been moulding and shaping society since the time of Mr. Strong Man. The long ages of life show our own society in the making, and the whole inspiring story of human progress stretches between the primi-

tive social scheme and our modern complex civilization.

To-day the word "society," in its fundamental use, still means human beings, the world of fellowship to which we all belong. But it has become associated in the mind of the multitude with class, position, influence, wealth. The word is used popularly to-day to denote a certain favoured class rather than the world of fellow beings as a whole. Briefly, the word "society" has come to mean *best society*, as distinguished from other castes or grades of social life.

In all ages there has been a "best society," a favoured class. In early tribal days the favoured class was composed of the head tribesmen, the wizards, magicians, and priests. Later there were royalty and nobility, always a favoured class. In Europe we find a landed aristocracy, a people belonging to the "best society" by right of birth. Growing up in America we find a new moneyed aristocracy which is not so much a "best society" as a fashionable society.

While the popular acceptance of a "best society" remains, the idea of an exclusive society is rapidly disappearing. There was a time when the son of a labourer belonged to a definite caste or class from which he could not easily escape. He was as closely linked to his level of society as though a chain bound him there. His father's habits of life were considered the habits of life proper for him. The social sphere in which his family moved was the sphere in which he was expected to move, and from which he was not expected to venture.

To-day it is possible for children of the lower classes to acquire the ease and bearing that enable them to mingle with the best society on a footing of social equality. Certain conditions of life, new to the social scheme, are tending to bridge the chasm of caste and bring all grades of society into closer relationship.

This is particularly true in the United States. Europe is still tradition-bound, but we are a people curiously free from the old-world notions of what constitutes a gentleman, of what indicates superiority. The frontier days and the influence of pioneering, the mighty flood of immigration and the rapid growth of cities, the rise of industrialism and the example of democracy, all have been forces for change in American social life.

We are even now adjusting ourselves to this change, breaking loose from the old customs and traditions that tend to accentuate social differences. The very word "gentleman" has taken on a new significance. Irving Bacheller, sensing this new trend, says: "The true gentleman can no longer live proudly apart and look down upon the crowd out of his conceit and self-approval. He has got to be worthy of our respect."

And so, the pendulum is swinging back. Society is losing some of its caste consciousness and is tending to become a unit again. In this new society everyone is welcome who "plays the game." That game happens to have as its main part a set of rules or conventions that governs the conduct of man in social intercourse.

It is largely with these rules of the game of life that "The New Book of Etiquette" concerns itself. But the true, fundamental purpose of this work is to help bring all castes or classes of society into closer companionship and understanding.

CHAPTER II

AN OUTLINE OF ETIQUETTE

THE TAPESTRY

Life is like some gorgeous tapestry through which golden threads have traced their design. We see faith weaving its way through this fabric of life. We see religion adding a tone of beauty. We see hope and kindness, and the golden thread of mother love.

Across the tapestry is a shadow of gold that helps to make the pattern complete. In some parts it gleams rich and beautiful; in other parts it fades almost to nothingness. But it is always there—a fleeting, golden reflection of man's personality.

It reaches back, a slender thread, to the very beginning of human existence. It searches out the darkest corners of the world, like rays from the sun. The thread begins to expand in biblical times, and shimmers across the whole fabric of life's tapestry during the early era of Christianity.

Where there are wars on the tapestry, the thread suddenly snaps—and disappears. Where there are peace and understanding, the thread weaves its way into the pattern again and glows in rich beauty.

During feudalism it struggles feebly. During the Renaissance it gleams with great intensity, and its shadow casts a golden sheen over the whole design. During the last three centuries we see it colouring the

thoughts and actions of mankind more than ever before.

It is one of the principal motifs in the design traced by life's tapestry. It makes the world a better place to live in. It makes life more pleasant, the routine of living more comfortable and smooth. It makes man happier; it makes the world more civilized.

We call it—"etiquette."

THE TRUE MEANING OF ETIQUETTE

In the popular mind, etiquette is associated with petty rules and regulations, with trivial matters of conduct and behaviour. But fundamentally, etiquette goes much deeper than the mere surface conformity to established rules and conventions. It is very much broader than any code of manners alone could be.

Etiquette is something that has developed with, and through, human association. Like society, it is a growth. And like all the great and important things in life, its growth has been slow.

Our etiquette rests upon a foundation built for us by the countless generations that have gone before. The broad path that mankind has taken in the long ages of life is strewn with the wrecks of races, nations, and civilizations that have fallen by the way. But no primitive tribe struggling against the forces of nature, no race or civilization that has lived its brief span, has been in vain. Each has contributed in some measure to the etiquette that we to-day accept as our own, though we have shaped and moulded it to suit our own requirements.

When man began for the first time to mingle with his fellows, he discovered the need for restraining his own selfish impulses and considering the rights of others. This regard for the rights of others is the

primary and basic law of etiquette. It explains the constant need for self-control and restraint in living up to the accepted code of social life.

Etiquette, therefore, in its broader and truer sense does not concern itself with the mere details of conduct, but rather with the flowering of that instinct for peace and good fellowship that was born and bred in the soul of man long ages ago. However, etiquette has gradually come to mean, more than anything else, the usages of social life, the external acts bearing upon others, the little concessions and sacrifices to the whims, habits, and customs of those around us.

THE ORIGIN OF MANNERS

Primarily, etiquette means manner, but popularly it means manners.

The manners or social habits of our life have an interesting and colourful background. As we have seen, a regard for the rights of others is the basic law of all etiquette, and the idea of avoiding unpleasantness to others lies at the back of almost every convention. What tremendous self-restraint must have been exerted by generation after generation to produce at last so complex and smoothly organized a social scheme as our own!

The brute-man who first roamed the earth was a creature of simple impulse, concerned solely with the vital business of finding food and safety for himself, regardless of others. But when the wanderer of prehistory became a clansman, and when the clansman became a peaceful member of society, this was no longer possible. It became necessary to consider others as well as oneself.

There were formulated within the clan definite rules governing man's actions in intercourse with his fel-

lows. Every member of the clan or tribe was obliged to live up to these habits of life which, by custom, became law. Manners are really the great unwritten laws of social life.

Perhaps there existed in mankind from the very beginning an instinct which recognized the value of harmony, of organization, and of order. The more progressive members of the clan or tribe would have led the way, distinguishing themselves by their manner from "the common herd." We can see how this would have bred a sense of self-satisfaction and superiority, how these orderly, well-mannered members of the clan would have looked with contempt upon those who did not observe the established customs.

Of course there could have been only a simple and crude code of manners while mankind was still in its elementary stage. There were certain things to be avoided because they caused confusion; other things to be avoided because they threatened the safety of individuals or of the clan as a whole. The ideal was to secure free and comfortable intercourse in the little group that had grown around the head clansman.

And so was originated the first simple code of manners regulating man's conduct within the clan. As society advanced and developed, this code of manners became more elaborate and complex. Each manner, or custom, grew out of some fundamental habit of life. For instance, where food was scarce man ate silently and quickly. Where food was plentiful, man made a sort of ceremony of the business of eating, gathered around the great clan fire and joined his fellows in fun and dancing.

The changing conditions of life have had great influence upon the manners or customs of man. Eating habits alone have been moulded by a million external

influences through the long ages of human existence. The conventions of modern life have taken hundreds of generations to create, and have developed with man's own development through the ages.

Civilization introduced for the first time a fairly stable social condition of things. The habits that survived from one generation to another became so customary through constant usage as to be almost instinctive. They became a part of man's personality. They became, in a word, the manners of the "best society." And they were observed, obeyed, by those who wanted to belong to this society.

Manners, therefore, are really an expression of man's inherent desire to adjust himself to his surroundings and conform to the established customs of his fellow beings. They are the tools of social life.

THE CEREMONIOUS ASPECT OF LIFE

Part of, and yet apart from manners, we find a certain ceremonious element growing up in the lives of men.

From the very first, man was conceited, and we can understand how the head clansman would have demanded visible signs of homage and subjection from the men he permitted to join his clan. If they wished to hunt with him, gather in great feasting with him, and find comfort and protection in his clan, they must be subservient to him. They must salute him as their superior.

Even in a crude and primitive society, therefore, there existed ceremonious customs of courtesy and respect. Early man realized that if he did not sufficiently honour Mr. Strong Man, certain dire things would happen to him. It was very much easier, and safer, to bow to the wishes of the head clansman than to invite

his anger and disapproval. Many forms of obeisance and homage were originated to flatter the vanity of the strong men, the chiefs, the leaders of clans and tribes.

Man had always had a tendency to surround all important happenings in his life with ceremony. Dignified celebrations were introduced by early man to honour the miracle of birth. Each new arrival was announced by the boom of the tom-toms and welcomed by weird and mysterious ceremonies.

In the mating season there were always gay celebrations and impressive ceremonis—ceremonies that in time became customs, and customs that even now survive in our marriage traditions. Even death came in for its share of ceremonial—wild and gruesome rites performed about the dead body for the purpose of frightening away the evil spirits.

This ceremonious aspect of life coloured the habits of man and introduced definite customs. Gift-making, for instance, originated in the habit of paying homage to the head clansman, the gods, or the priests, in an effort to win particular favour from them. The custom of making ceremonious visits originated for the same purpose. We still count gift-making and visiting a part of our social scheme, though they have lost much of their original significance.

Ceremonial became more and more pronounced as social life became more complex. Kings surrounded themselves with elaborate pomp and ceremony, believing that this separated them even to a greater extent from the masses. But the masses invented ceremonies of their own, less magnificent but quite as impressive as those at court.

The ceremonial influence is present to-day in our marriage customs, our folk holidays, our burial customs, our masquerade balls. The very "coming-out"

party for the purpose of introducting the débutante to society is a relic of primitive times, when a girl who had reached marriageable age was released from imprisonment.

CUSTOM AND TRADITION

Man has an inherent inclination to imitate the past. He is astonished, and just the least bit resentful, at every new discovery. That explains why habits and customs have survived, and probably will go right on surviving as long as men meet in social contact. The things that we consider right and proper are simply the things that others around us are doing, and that others before them have done.

The human race has always clung to the established habits and customs of life, has always been loath to give up what was once found good. Habits once established are almost as enduring as the flint knives, the stone monuments and the clay pottery that archæologists dig from the bowels of the earth. Just as these material relics tell us of primitive man in his daily life, the survivals in our modern social scheme tell us of customs that originated ages ago.

The survival of the fittest applies not only to the savage races that prowled the earth in prehistoric times. It applies also to the customs and conventions of life that have survived through many generations and have come down to us practically unchanged. In the dawn of life it was the strongest and most powerful savage that survived. In our scheme, only the most useful and practical customs have survived the vicissitudes of time.

The customs of early life grew out of man's habits in contact with his fellows. Whatever was found useful in promoting smooth and peaceful intercourse,

whatever was found helpful and pleasant in the routine of living, became first a habit of the people and gradually a custom of the clan or tribe.

The discovery of voice and the beginning of speech played an important part in the survival of custom. Once a custom became definitely established, it lived on in the traditions of the clan from generation to generation. Instead of being permitted to grow up wild and free, children were told not to do certain things, not to eat certain things. The customs of the father were handed down to the son. Myth-makers and priests memorized the traditions of the clan and taught them to the children at initiation ceremonies.

In quick transition, habit passed into custom, and custom into law. What was once the proper and desirable thing to do, judged by the standards of primitive society, became the necessary and obligatory thing to do because it had become the established custom of the clan or tribe. Thus custom in early life became law. It was a chain that the savage broke at the risk of banishment or death. Although the constantly changing conditions of life brought new habits and customs into being, the old familiar customs lived on in some form or colour of identity.

Even to-day custom survives, though it is by no means the tyrant it once was. There are two distinct reasons for this prevalence of custom in modern life. The first is a desire to assert social equality with others. Instinctively we resent the person who seems to have something that we lack, who seems by manner or by manners to indicate superiority. The second is an instinctive desire to "play the game," to be like everyone else, to do what everyone else is doing. Slumbering in the soul of man is the horror of being ostracized, of being left out.

That is why we find fragments of thought and relics of old habits still colouring the thought and action of modern life. That is why we retain in our social scheme certain illusions that we do not like to have disturbed. That is why, though we live in a society that civilization has made, we still observe customs and habits of life that can be traced back to primitive times.

As Emerson says:

> Man is physically as well as metaphysically a thing of shreds and patches, borrowed unequally from good and bad ancestors.

ETIQUETTE THROUGH THE AGES

In primitive society, etiquette concerned itself simply with a first crude regard for the rights and the feelings of others. To-day etiquette concerns itself with daily human intercourse in a carefully organized society—a complex and highly polished etiquette which is taken as a test of man's breeding.

Etiquette has always patterned itself from the conditions of life and from the routine of living. Where life is lived simply from day to day, with little ceremony and no pomp—as in a tiny village, for instance, or on a distant farm—the etiquette we find there is also quite simple and unceremonious. But where life is lived in the luxury of great cities, where nobility idles in gay gardens and royalty vies with itself in the magnificence of its courts, where wealth and fashion have made their influence felt, there we find an etiquette that is elaborate and complex, an etiquette that has lost much of its beauty in artifice.

We are most interested, of course, in the etiquette that concerns us to-day. It was not until the beginning of civilization that a fairly stable social condition

of things was reached, and since then many forces have been at work making etiquette the valuable and useful tool it is to-day. Since a study of the past always helps us better to understand the present, and sometimes casts a shadow of prophecy as to what the future shall be like, let us glance at these various forces that have been forming and shaping our etiquette.

THE FEUDAL SYSTEM

Conditions in Europe during the 8th Century ushered in an entirely new system to the social scheme. It was a time of shattered and insecure civilization, of lawlessness, of confusion, of strange reversals to barbarism.

> "No solitary man was safe. So men were forced to link themselves with others, preferably people stronger than themselves. The lonely man chose the most powerful and active person in his district and became *his* man. The freeman or the weak lordling of a petty territory linked himself to some more powerful lord. The protection of that lord (or the danger of his hostility) became more considerable with every such accession. So very rapidly there went on a process of political crystallization in the confused and lawless sea into which the Western Empire had liquefied. These natural associations and alliances of protector and subordinates grew very rapidly into a system, *the feudal system*, traces of which are still to be found in the social structure of every European community west of Russia."[1]

The feudal system wrought havoc with the fabric of

[1] H. G. Wells in "The Outline of History."

social life. It accentuated caste differences. It made of one man a vassal, of another a lord. It robbed one man of his rights, gave to another rights he never should have had. It created many different ranks and levels, gave rise to countless new habits and customs.

Around the feudal aristocracy there developed an entirely new kind of ceremonial. In every lordship, the vassals were obliged in some way to do homage to the powerful man upon whose land they lived and worked.

> "The man became the *vassal* of his lord," says Professor G. B. Adams; "he knelt before him, and, with his hands between his lord's hands, promised him fealty and service."

THE CRUSADES

The feudal system tended to separate and divide society. At the beginning of the 11th Century we witness the dawn of an inspiring new idea, an element that tends to draw weak and powerful together, a link that tends to bind men together again in common interest and common understanding. We refer to those tremendous and spectacular movements of armed men—the Crusades.

With a fervour and enthusiasm unparalleled in history, the people were coming from France, Normandy, England, Southern Italy, and Sicily, "to rescue the holy sepulchre from the profane touch of the infidel." The history of the Crusades has its romance and beauty, but it has also its dark pages that tell of massacre and brutality.

However, the Crusaders brought back with them rich fabrics and exquisite tapestries. They brought into France and England strange new tastes and customs. Unquestionably, the Crusades and the Crusaders

helped to fashion the etiquette that was to come down to us and be accepted as our own.

It is evident that the Crusaders, returning from far-away places, influenced by strange people with strange customs, would have set the pace for a new social era upon their return. A study of etiquette reveals many customs and fashions that originated during that period.

THE FRENCH SYSTEM OF CHIVALRY

France has probably had a greater influence upon our etiquette than any other country. It was in France, during the 11th Century, that the great mediæval social system known as "chivalry" was founded. This system revolutionized the manners, morals, tastes, amusements, and ethics of France. It gradually permeated the social fabric of England and made its influence felt throughout Europe.

The system of knight errantry, of chivalry, was originated by some nobles of the 11th Century who had the good grace to be ashamed of their lives of brigandage. According to their plan, at the age of seven every boy of noble birth was apprenticed to some great lord as page, and trained to knighthood. He was taught honour, chivalry, truth, refinement. He was taught to seek danger for the purpose of displaying his chivalry. The very highest ideals were bred in him.

Courtliness and chivalry began in England at about the time of Richard Cœur de Lion (1189–99). England borrowed its etiquette from France, and there were gay tournaments, rich banquets, elaborate court functions. Spain was not far behind, and in Italy we find the same tendency.

With the decay of feudalism we discover a move-

ment that reminds us of the earlier French system of chivalry, but which applies this time to the girls rather than to the boys. It became customary to send young girls from the castles or wealthy burghers' homes, to the castles of high nobles. The purpose of this custom was to enable them to acquire poise and polish, to make them familiar with the etiquette of aristocracy.

THE MEDIÆVAL ETIQUETTE

Stretching between the 12th and 15th Centuries is that period familiarly known as the Middle Ages. It is the period of mediævalism—a period with its own peculiar ideals, practices, and expressions.

Spain, during this period, achieved an extreme and complex etiquette. Men and women, we are informed, ceased to be human beings with wills, and became "machines of reverence." Even the beggar asked each morning of his companion beggar, "Señor, has your Courtesy taken his chocolate?"

It is to the Spain of this period that we owe the extravagant and elaborate forms of courtesy that honeycomb fashionable society. The court etiquette of this country was complex to the extreme, and precedence in public affairs was a matter of life and death. To enter a room in advance of someone higher in rank was the sin unpardonable.

France of the same period is a land of chivalry, elegance, politeness, fine manners. The ideals and courtesies that began in the time of Henry I remained until the decline of mediævalism and chivalry toward the close of the 14th Century.

England of this era is a country of caste and pronounced caste restrictions. Court functions are elaborate but dull and formal, with none of the brilliance of the French court.

Frank A. Parsons tells us:

"By 1400 A. D. the hour of mediæval life had struck. Its shadow lingered for near a century in the west, but the expression was abnormal, for it was insincere. The spirit was dead and the body, robbed of its soul, refused to function and began slowly to crumble away."

FROM THE REFORMATION ONWARD

At the dawn of the 15th Century there was emerging in Italy an influence that was to make itself felt throughout Europe. It was a successor to the chivalry that had disappeared—"a rebirth of classic ideals and practices." We refer to the Renaissance which was born and nurtured in Italy but which quickly found its way into France and England. Social, political, and religious life instantly responded to this new influence.

And it was also during the 15th Century that the middle class came into power. The death knell of feudalism had sounded, and chivalry had fallen into decadence. Towns and nations were being born. It was a period of great social and political upheaval, known in history as the Reformation.

The Reformation is of particular interest to us because it is from this period that we can definitely date what is now accepted as "modern etiquette." It has been since the Reformation that the moneyed type has dominated the world.

At the beginning of the period known as the Reformation, feudalism had not yet been completely conquered, and there were mighty forces throughout the social life of Europe struggling for mastery. The nobility, joining the Crusaders, had left their estates in the hands of merchant princes who had accepted the

property as security for money expended in preparing the crusading outfits. These merchants, as a consequence, became the ruling class during the early period of the Reformation.

There was a great impetus to commerce and manufacturing. Various Mediterranean cities became the Western termini of the long voyage from the East—points of distribution for the manufactured goods to local trade centres. Venice and Genoa were probably the two most important trading centres of this period.

Several important inventions played a large part in the industrial and political transformations that were taking place at this time. The compass increased the possibility for navigation. The astrolabe and the first crude firearms made their appearance. At this period came also the revolutionary invention of printing with movable types, and the manufacture of paper for the first time on a commercial scale.

It is clear that these inventions were radically changing social conditions. Great cities were beginning to flourish. Trade was being extended, and the people were beginning to learn about other countries and other peoples. The effect upon etiquette—upon the habits and customs of life—can scarcely be estimated.

From this period onward we find in Europe a fairly stable condition of etiquette. There are wars and revolutions that plunge nations temporarily into barbarism; there are magnificent courts like those of Louis XIV of France and Charles I of England that influence, to a certain degree, the manners and customs of the people. But on the whole it is the moneyed class that dominates, adding frills and fashions to the etiquette that has come down to them through the generations and that it has accepted as its own.

MEANING OF THE WORD "ETIQUETTE"

There are many conflicting opinions as to the correct origin of the world "etiquette." What does it mean? Where does it come from? What is its relation to modern life?

Some authorities believe that the world "etiquette" is derived from the Greek *stichos* which means order, rank. Others claim for it a French origin.

It is possible that the word is a corruption of the phrase *est hic questio inter N. et N.* This was a formula placed by procurers on their law papers, similar in meaning to our legal formula N. *versus* N. The primary French meaning of the word "etiquette" in the sense of "ticket" originated probably with this formula.

Etiquettes, or tickets, became popular in France and were fastened upon the outside of parcels and documents to indicate their contents. And later, we find *etiquettes* distributed among the people who are to be presented at court. The purpose is obvious. These *etiquettes*, being printed rules on what to do and what not to do, were intended to keep people from making blunders before the royal personages.[1]

THE ETIQUETTE BOOK

The book on etiquette is no new idea. The Romans had their *civilitas*, the French their *civilités*. An Indian Brahmin who lived many centuries ago wrote on the habits of life; and Confucius, sage of China, taught his people that, "All virtues have their source in etiquette."

[1] From the author's book, "The Customs of Mankind."

In all ages there have been groups or individuals who have created new ways to do old things, who have created new customs and fashions. If these new customs are accepted and become part of the social scheme, it becomes necessary to acquaint everyone with them. Hence the need for the etiquette book—a device for smoothing the machinery of social life, a manual for the masses, a plan which makes it possible for everyone to know precisely what is proper and correct, according to the accepted standards.

That, primarily, is the purpose of the ordinary etiquette book. But, as we shall presently see, the new book of etiquette regards rules and regulations as of but secondary importance; it serves its true purpose in dressing the personality as clothes dress the body.

No better example of the need for books on etiquette, in various ages, can be given than that which concerns our eating habits. For one long age, man ate alone and cautiously in some corner where no one would see him and jump for his food. Then came a long age during which man ate in common with his fellows, tearing huge chunks from a bear or ox that roasted in the clan fire. It was not until about 300 years ago that man began to use knives and forks generally, though still with resentment and with frequent reversal to the more familiar method of fingers and teeth.

When, in the 17th Century, the knife and fork were accepted, the people found that they did not know how to use the implements. In which hand should the fork be held, in which hand the knife? How was it done at the tables of the wealthy? What was proper? Man accepted table manners, but having them, he wondered what to do with them, how to use them. Here we see the fundamental reason for the book on etiquette.

One of the most interesting etiquette books we have

had the pleasure of reading was written by a prodigy in the 17th Century. Francis Hawkins was born in England in 1628. Before his eighth birthday he had written a book called "Youth's Behaviour" which won instant approval and which, by 1672, had had eleven editions! From time to time more material was added to this famous old book, on other subjects and by other hands. But the foundation of "Youth's Behaviour" was unquestionably the work of the eight-year-old boy. Some of his rules are:

"Eat not in the streets, principally in the town, beest thou alone nor in company.

"Be not tedious in speech, principally when the thing is of small importance."

This rule gives us rather an amusing picture of the company table manners of the time:

"One ought sometimes to look off the meat, yet without wishly looking on the meat that is before others!"

During the 16th, 17th, and 18th centuries in France there were many books which gave the rules of conduct. Such books were known as the *civilités*. Two of these books, one dated 1695 and the other 1782, are in the hands of an English art collector. They give us an excellent idea of how Paris dined in the 17th and 18th centuries.

The hostess, for instance, is reminded that "viands are served with the fork and not with the hand." Guests are reminded that they "must not lick their fingers or wipe them on the bread." It is naïvely suggested that "if the plate before you is not quite clean, do not scrape it with your fingers but ask for another!"

It was Bronson Alcott, we believe, who declared that society should be more law-abiding if we had no lawyers, that the race would be healthier if we had no doctors. We are told that Emerson playfully added we should all be happier if we had no amusements. Perhaps we would all have better manners if there were no books on etiquette.

But Emerson says also that:

> "There is always a best way of doing everything . . . . Manners are the happy way of doing things; each, once a stroke of genius or of love, now repeated and hardened into usage. They form at last a rich varnish with which the routine of life is washed and its details adorned. If they are superficial, so are the dew drops that give such a depth to the morning meadows."

It is because we agree with Emerson that we approve of the book of etiquette!

CHAPTER III

THE NEW ETIQUETTE

THE BACKGROUND OF AMERICAN MANNERS

The Hundred Years' War had just ceased when Columbus discovered America. All Europe was in a state of social upheaval. Feudalism was disappearing and cities were beginning to flourish.

During the two centuries that followed, Europe knew no peace. The countries were engaged, almost constantly, in armed conflict over religious and political difficulties. It was a time when new nations and new religions were being born.

It is not strange that great masses of people began to move westward, toward the setting sun—toward the New World. They were tired of war and of turmoil. They were weary with oppression. "It was not because America drew them on," says one writer on the subject, "but because Europe drove them out, that the colonists came to America."

And America had little to offer these brave first-comers—a chance to live in freedom, but freedom in a land fringed with forests and peopled with a strange red race. Freedom in a bleak wilderness across the sea, in a land cut off from their own land, under conditions that caused many a stout heart to falter, many a brave spirit to surrender in death.

Yet these splendid men and women remained, and

more came, and still more—a nucleus around which a new nation was to grow. These early settlers forgot all caste, all social traditions, as they struggled side by side against the forces of nature. There was no time to think of social values, no time to devote to the niceties of life.

The early American settlers lived in a state of society but little removed from savagery. Their homes were made rudely of logs. They faced the same sort of conflicts as our savage ancestors did long ages ago. They lived simply, as men and women fighting for existence always do.

And living here in virgin forests, cut off from the routine of living they once had known, banded together for safety and protection, these people came to understand the cloak of hypocrisy that civilization sometimes dons. They discovered that the narrow social standards of the Old World would not fit into the bigness of their new life. They learned to appreciate one another for what they truly were. They realized that a million social trifles could not equal one "gesture of humanity."

Something big and beautiful entered the lives of these early men and women. It has lived on, reflected in the manners and customs of American life.

OUR PIONEER HERITAGE

There have been many forces at work in America, creating the social fabric which now exists. But there is nothing in American history more inspiring, nothing that has had a greater influence upon our social evolution, than the march of the army of pioneers across the continent.

In his "Social Forces in American History," A. S. Simons says:

"The frontier has been the great amalgamating force in American life. It took the European and in a single lifetime sent him through the racial evolution of a hundred generations. When he had finished, the few peculiar customs he had brought from a single country were gone, and he was that peculiarly twentieth-century product—the 'typical American.'"

The "typical American" is honest and sincere, with a sense of the true values in people and a friendly, courteous attitude toward everyone. That is the heritage handed down to him by the early settlers who braved the ocean to make their homes here.

The "typical American" possesses fragments of manners and conventions that are not American at all, but are borrowed from England, France, Spain. These Old World conventions have not disappeared, as is intimated in the quotation above, but have permeated our own social fabric and have become associated with American conventions. We cannot wholly escape this Old World influence; no more than we can escape the influence of our savage ancestry.

The "typical American" is, above all, courageous and unafraid, daring to do the thing he knows to be right, scorning all sham and artifice, recognizing no social forms that are not based upon instincts of genuine human kindliness. That is the pioneer heritage, richest heritage of all.

The days of pioneering are not so far removed from our time as to have lost their thrill of romance and adventure. The power and glory of pioneering, the bigness and the beauty of it, can never be lost upon the true American spirit. Stalwart men cutting through the wilderness, pushing out the frontier of the nation.

Splendid women enduring untold hardships, making homes for the men who were making a nation.

There was no opportunity to develop the subtleties of social life, no need for the polish that civilization demands. Here man met man in freedom. Here class restrictions vanished in the vast stretch of prairie and wilderness. Here people were—people. Life was lived simply, even crudely, but there dwelt in the hearts and minds of these pioneers a philosophy rich in the traditions of America's first settlers—tolerance, justice, kindliness, sympathy.

And that is our pioneer heritage. That is our generous American philosophy.

THE POST-WAR REACTION

Social life in America has developed with accelerated speed. The trappers, hunters, and explorers quickly emerged as a race of frontiersmen and Indian fighters. The pioneers moving across the continent planted the seeds of cities, and the cities quickly grew and flourished as the flood of immigration swept to these shores. Sleepy little villages clustered everywhere around them, each with its own set of social trifles brought over from the Old World.

But the social code established by the first settlers, and emphasized by the pioneers, became the standard of national life. Social trifles remained, conventions borrowed from the mother country became part of the community's social scheme. But the inspiring American philosophy found its way into the tiniest village, to the most remote farm—colouring the whole fabric of American life with the ideal of tolerance, kindliness, and a wholesome hospitality toward everyone.

The railroad, the telephone, and the telegraph were tremendous amalgamating forces in this country.

The small towns learned the ways of the city. Many of the old customs disappeared. The automobile was also of great influence, making it possible for the man or woman from a small town to visit the city frequently and mingle in social intercourse with city people. This took some of the provincialism from small-town life.

The World War has had an influence upon American life that is, as yet, scarcely perceptible. At the call to arms, the boy from a tiny village in the Middle West came to march beside the boy who had lived all his life in a bustling city. The bootblack and the banker's son became buddies; and they carried with them to the front the bold ethics of the frontier. Race, pursuits, class distinctions—all vanished, crushed out beneath the tramp-tramp of marching feet.

Like the pioneers, they forgot social trifles but remembered the "gestures of humanity." A boy whose family had lived in Boston for generations entrusted a last message for his mother to a boy whose parents had been immigrants. A big fellow from a farm out West, who confessed that he had never heard of a finger-bowl, gave up his life while carrying water to a wounded comrade.

Naturally, there has been a tremendous reaction. Something of the Armistice Day fervour lives on. Many of the narrow social standards of the Old World have been torn down, and the beautiful philosophy of the New World has been enriched.

The change in the social code is discussed in a most interesting manner in "The Log Cabin Lady" (an anonymous autobiography). The writer relates her experiences at a splendid old estate in England, a proud old home from which three sons had marched into the war. Only one had returned—the youngest.

On the occasion of this visit, the son came in at

tea-time from a cross-country tramp, bringing with him a young woman whom he introduced as one of his pals in the war.

> "That was enough. Lady R. greeted her as one of the royal blood. The girl was the daughter of a Manchester plumber. She had done her bit, and it had been a hard bit, in the war, and now she was stenographer in a nearby village."

There follows a vivid description of the girl's great service to her country.

> "The young captain told the story himself and his family enjoyed it, evidently admiring the Manchester lassie, who sat there red as a poppy.
>
> "They did not bend to the plumber's daughter, nor seem to try to lift her to the altars of their ancient hall.
>
> "Every one met on new ground, a ground where human beings had faced death together. It was a sign of a new fellowship, deep and fine. There was no consciousness of ancient class. There was only to-day and to-morrow."

And the writer calls this the *American* spirit—"valuing a human being for personal worth." We had it here in America long before the war taught it to Europe. We have it to-day more than ever before.

PASSING OF THE AGE OF TRADITION

We are as yet too tradition-bound to realize fully what has taken place in the last decade. As Hugh Black says, "We stand at the doorways of tradition, blind to the open door of our own new day."

Through the struggles of colonization, through wars

and industrial crises, through the hardships of pioneering and the rise of city luxury, America has gradually evolved its own distinctive etiquette. It is an etiquette that recognizes the value of common sense, and that refuses to recognize the stilted formalities of another age.

The ordinary book of etiquette still concerns itself with rules and regulations originated by ponderous gentlemen who lived in the Middle Ages or in the time of the Renaissance. But no power can crush the new simplicity and informality that have grown up in American society. Slowly at first, but with ever-increasing speed, this sane and sensible philosophy of manners has taken hold of the mass mind, and has loosed us permanently from the traditional etiquette that belongs to another age than our own. This idea is acquiring new importance in those cultural European centres where the instinctive American gesture of friendliness was once regarded as crude and unpolished.

The outlook is profoundly interesting. There seems to be no parallel for it in history. We seem to be standing on the threshold of a new era, social and intellectual.

But it is neither advisable nor to be desired that we cut loose hastily from long-established customs or traditions. Our inherited civilization and culture are something we cannot very well forget. Tradition holds an important place all its own and should not be underrated. Great masses of people and whole Churches rest upon it.

What we are doing here in America is tempering tradition with common sense. We are cutting loose from fads and fashions established by pompous dandies of the 17th and 18th centuries. But we are not forgetting the refinements of living that grew out of the

Renaissance. Our etiquette is sane and wholesome, creating a sense of ease and comfort in social intercourse rather than a feeling of stiff formality and restraint.

THE NEWER TREND

And so, the age of tradition is passing. We are living in a time of high pressure civilization, and the dull, formal etiquette of other days is quickly giving way to a sensible and practical simplicity.

A quarter of a century ago any Southern gentleman would have told you that the carving of a chicken or a duck was an art, and an art that every gentleman must possess. To-day, in ninety-nine families out of a hundred, the carving is done in the kitchen, because that plan has been found more convenient. And the art of carving is no longer regarded as one of the essentials of a gentleman.

Fifty years ago a young woman was considered well bred when she knew how to enter a drawing room correctly. To-day, instead of carrying books on her head in practice to gain poise and haughty bearing, she opens the books to find out what is inside. And instead of sitting near a chaperon until someone invites her to dance, she uses the information obtained from the books to ensnare the handsome young college professor and engage him in a discussion of Einstein's theory!

Standards have changed, just as the machinery of living has changed. The typewriter was once frowned upon, and etiquette writers forbade its use in social correspondence. But modern etiquette accepts and welcomes so splendid a time-saver. There was a time when no one would have dreamed of inviting a friend to tea or dinner over the telephone, but now it is being

done quite as a matter of course—except on occasions of formality.

The new etiquette introduces a fine simplicity that cannot fail to appeal to the person who has tired of the stiff, stilted, heavily formal etiquette of the last century. But by its very simplicity and informality, this etiquette forbids the disregard of those rules and conventions, determined by good sense and experience, that are observed wherever well-bred people mingle. Unless you are acquainted with the customs that are now good form, you will find yourself exposed to many little discomforts and embarrassments.

CONFORMING TO CUSTOM

"Men are not willing that the rules they have established should be slighted; accordingly, they judge only by appearances."

Des Landes wrote that in 1724. It was true then, and it is true to-day. We are living in a world where we cannot be indifferent to the customs and conventions that have been accepted, unless we are willing to be unpopular, social outcasts. People judge us—like or dislike us—by appearances, according to the things we do and say.

John Galsworthy has one of his characters say: "For people brought up as we are, to have different manners is worse than to have different souls. . . . It's the little things."

It *is* the little things! An introduction graciously acknowledged. The right word at the right time. Courtesy on the crowded street car. The hundreds of little things we are called upon to do and say daily in association with our fellows. Only little things—but they make life finer, they win us friendships, they bring us pleasure and happiness.

Manners, however, are of secondary importance, and it is your *manner* that counts most. Manner is the spirit; manners are an expression of the spirit.

But how can your manner be right, if you are not sure of your manners? How can you be poised, calm, at ease, if you do not know what to do, what to say? How can you radiate cheer and good fellowship when you are tortured by doubt, embarrassed by mistakes? Whatever your personality may be, it can be improved and made more attractive by the added touch of complete self-possession.

Learn to conform to the established customs. Find out what is correct, and make it a practice to do that correct thing always, in private as in public; so it becomes natural and instinctive for you to do it—as simple as saying "good morning." That will give you poise and confidence. It will make you sure of yourself. You will be able to forget about the details of conduct and devote yourself to your manner—to the enfoldment and enrichment of your personality.

THE VALUE OF GOOD MANNERS

In social life—and in business life too, though less pronouncedly—we seek the people with whom we can be at ease, the people whose manners do not offend us and in whose company we feel entirely comfortable. There is nothing that costs less and at the same time is of more value to you than good manners.

"Good manners" may mean many things. It may mean using a knife and fork properly. It may mean acknowledging an introduction in a pleasing, gracious way. It may mean removing one's hat in the presence of ladies.

At a meeting of army officers during the Civil War, one of them began to relate a questionable story, re-

marking, as if to excuse his lack of good taste, that there were "no ladies present." General Grant, who was acting as chairman of the meeting, remarked, "No, but there are gentlemen"—and he refused to allow the officer to continue the story. That was good manners. It won for General Grant the respect of every man present.

Henry Ward Beecher, on a very cold day, stopped to buy a newspaper from a ragged youngster who stood shivering on a corner. "Poor little fellow," he said, "aren't you cold standing here?" The boy looked up with a smile and said, "I was, sir—before you passed." That was good manners of another sort. It brought warmth and happiness to the little fellow who had probably not heard a kind word all day.

Be truly interested in people. Look for the joy and the sunshine of life, rather than the gloom and the shadows. Be cheerful, kind, and courteous. Do nothing that will hurt any one's feelings, say nothing that will cause any one pain. Try to scatter a little happiness wherever you go. Above all, be courteous and considerate no matter what the circumstances.

You will be surprised at the dividends your good manners will pay. You yourself will be infinitely happier. You will make friends wherever you go. You will be conscious of a new sense of power and assurance in your contact with people.

THE BEAUTY OF SIMPLICITY

All the great things of life are inexpensive. We can pay for pleasures and luxuries, but we cannot buy love. We can buy palatial homes and extravagant furnishings, but we cannot give gold for peace or for happiness.

A woman whose life had been embittered by much

hardship and disappointment, was strolling, one day, through a mountain farmyard. She did not know where she was going, and she did not care. She just wanted to forget, if but for a moment, the bitterness of her life.

She stopped near a well and gazed angrily around her, wondering how there could be so much peace and quiet in a world that held nothing but turmoil and heartache for her. Suddenly she glanced toward the ground. A tiny girl was watching her intently—a little girl who had lived all her seven years in the untutored expanse of the mountains. The woman was annoyed, and she did not hesitate to show it.

"What are you looking at—what do you want?" she demanded irritably.

Instead of returning the frown, the child smiled and stepped a little closer. "I was just thinking how pretty your face would be if it smiled instead of frowned," she answered.

The woman's face relaxed. The bitter look in the eyes vanished and was replaced by a bright, new light. The scowl became a grateful smile, and with an impulsive sob of pure joy, she knelt down and drew to her the little girl who had been the first in a long time to speak gently to her, the first in a long time to return her frowns with sincere smiles of friendliness. And when she finally left the child and returned to the exacting conventionalities of the town, she was a nobler, better, and finer woman.

It was beautiful, the simplicity of that child. It triumphed over the bitterness of a woman who had known years of education and worldliness. It brought happiness into a heart that had tasted of all life's pleasures—and found them empty.

All too often, in our search for happiness, we miss

the happiness that is close at hand. Do not reach for the stars, but find beauty in the simple things that are everywhere around you. Remember, with Malcolm McLeod, that:

> "It is common things that quench thirst, not rare things; ordinaries, not luxuries; not palatial houses, but a home; not royal wine, but cold water. Good health, kind friends, encouraging words, loving deeds, duty done, heartaches healed, a grasp, a clasp, a kiss, a smile, a song, a welcome—these are the beams that bring summer into the soul and make us lighthearted and free and glad.
>
> "Live simply then. Enjoy the present moment. Do the duty next to you. Speak the kind word waiting to be spoken. Do the kind deed tarrying to be done. Never will you pass this way more. Never will you be privileged to see this particular spot again. The next time you come by, it will be different. Something will be added; something will be wanting; something will be changed. Keep your heart free from hate, your mind from worry. Live simply; expect little; give much; sing often; pray always. Fill your life with love. Scatter sunshine. Forget self. Think of others. Do as you would be done by . . . these are the tried links in contentment's golden chain."[1]

THE HABIT OF COURTESY

In the American ideal of etiquette, courtesy ranks high. The new simplicity and informality that characterize American life permit of no rudeness, no discourtesy in our contact with one another.

[1] "The Culture of Simplicity."

We have seen (Chapter I) how restraint of the impulses and regard for the rights of others formed the foundation of social law. In the smoothly organized society of to-day, as in the clan of long ago, a regard for others is what makes life pleasant and agreeable.

Della Casa, the Archbishop of Benevento, who wrote on manners and on etiquette in the 16th Century, taught and believed that the real foundation of good manners was to be found in the honest desire to please. Courtesy is a fine expression of this desire to please. That is why, if you are courteous, you win instant courtesy in response.

As the very word indicates, courtesy is a flowering of the courtly ideals of the Middle Ages. At first the word was used in connection with the court. Later came the word "gallantry," in connection with the gallants, the men of the world. And later still came civility, a word intended to include everyone and not merely the members of a group or class.

But the word "courtesy" has remained, perhaps, because of the romance and traditions associated with it. Courtesy means a kindly, considerate attitude toward everyone. It is an expression of good fellowship, a symbol of fine breeding. It springs naturally from the kindly heart. It is the manner of the man or woman gently bred.

You will find it worth while to cultivate the habit of courtesy. School yourself to be courteous and kindly at all times, even under the most difficult conditions. *Think* courtesy no matter where you are or with whom you happen to be, and make every effort to avoid the little discourtesies into which it is so easy to slip. Be as kindly to the little newsboy as you are to the person you most admire. Be as polite to the irate train conductor as you are to your guests at tea.

Before long you will realize that you have developed an unconscious courtesy. You will be kind because kindness dwells in your heart. You will be courteous because courtesy has become your natural manner.

And courtesy is contagious! A conductor with an honest desire to please can make a whole coach of passengers "feel good." A courteous man or woman at a party can make everyone feel comfortable and at ease. Courtesy radiates good cheer, and good cheer is catching. People cannot be rude or unkind to you if you have the habit of courtesy.

CULTIVATE A TRUE SENSE OF VALUES

It is of paramount importance, for the sake of your own social happiness, that you cultivate a sense of the true values in people. That is one of your first duties to yourself, if you want to live the sane and wholesome philosophy of manners that America has produced.

Writing of the fires of the World War, and the terrific fusion that they have caused, Dr. Frank Crane says:

> "It is not too much to hope that there shall appear those convictions that shall insure the beginnings of a better order.
>
> "We shall realize the worth of a man. We cannot cease hero worship, for it is instinctive in us. We must have our pedestals. But in the future we shall not erect upon them the statues of kings and princelings whose conspicuity is due to the accidents of birth, nor of shrewd millionaires who have outwitted their fellows in the struggle for possessions, nor of military adventurers who have seized the opportunity of a people's misery to ex-

alt themselves; but our admiration shall be rather for those who have followed the example of Abou Ben Adhem and have had their names written among those who best love their fellow men."

Do not estimate people for what they possess, but for what they are. The glorification of money and the display of wealth are essentially vulgar. The truly well-bred man or woman has simple tastes and fine discrimination, judging people not by their bank accounts or their ancestors, but by their own worth.

Never treat any one with contempt. Remember that Turner, the painter, was the son of a barber, and the great Cardinal Wolsey, the son of a butcher. Bunyan was a humble tinker; Ben Jonson, a bricklayer; Copernicus, a baker. Lincoln was a "common man" without education or polish. Genius rarely rises from the ranks of the millionaire. Will you value the people you meet for the dollars they possess, or for their honest value as men and women? There is at least one fine and admirable quality in every person. Find it.

A sense of values will teach you to have a good-humoured tolerance of others. It will teach you to be in sympathy with whatever society you are mingling, to look for beauty everywhere. And you will find it, for whoever looks for beauty finds it—even in ugliness.

ON BEING "DIFFERENT"

Any one can adopt peculiarities of manner or dress in the mistaken belief that this expresses personality. But it takes courage and sincerity to be yourself.

It is far easier to develop one or two peculiar mannerisms than to bring your personality to a flowering of its own richness and beauty. But do not be under

the mistaken impression that by being "different" you are expressing your *self*. You are not. To express self requires no effort; the personality needs no advertising. It is eloquent, but with a gentle eloquence that is entirely unobtrusive.

Of course, if you are "different" you will attract attention to yourself. But you will agree that to attract attention is not desirable. It borders too close upon vulgarity.

Many people actually glory in being regarded as eccentric, believing that this separates them from "the crowd." But eccentric means *away from the centre.* What these people are doing, really, is separating themselves from the centre, the heart, of humanity. The world will glance over its shoulder at them, may even be interested or fascinated for a moment, but will not throw wide its arms in welcome.

If you want to be well liked, be yourself. Forget the peculiarities of manner or dress that make you "different" from the very people with whom you must mingle to find real happiness.

We are all of us very much alike in the fundamentals of life, and we distrust instinctively those persons who are, or who pretend to be, different from us. We will lionize such persons for a season, talk about them and write about them in our newspapers—but we will not love them as we love our simple, kindly, lovable next-door neighbour who is always sane and sensible!

THE FETISH OF PUBLIC OPINION

There is, again, the other extreme—the fear of being one's self, the fear of doing or saying what one knows to be right. Too many of us are governed by public opinion, concerning ourselves more with what people think of us than with an expression of our own true selves.

Be reasonable in conforming to custom, but do not let your personality be lost in a desire to please everyone. Be able to say "Yes" when you want to say "Yes," "No" when you want to say "No." But do not be childishly fond of your own opinions, and be careful to avoid hurting any one's feelings. The social ideal is self-respect plus a respect for others.

There is a charm in candour. There is charm in the straightforward and truthful character without guile. The well-bred man is honest, without fear of public opinion. But he does not make himself a brute over it. If the thing he has to say is in some way painful or disagreeable to those who are present, he asks himself: "Is there any real necessity for saying it?" His manner is never aggressive. He is truthful, but not blunt; he is sincere, but not rude. He makes allowances for the differences of character and temperament in people. He is never actuated by dislike, but always by fairness.

WEARING THE MASK OF PRETENSE

We all like to pretend, now and then. The court jester plays that he is king. The little girl with her dolls pretends that she is mother, and the boy with his bow and arrow is a brave Indian fighter. Grown men and women sometimes play at makebelieve.

That is all very fine. It would be a dull world indeed if we did not stroll occasionally on the magic carpet of fancy.

But pretense for the purpose of impressing others is distinctly vulgar. No well-bred person pretends that he has more wealth or more education than he really has. No well-bred man or woman affects friendship with prominent people with whom he or she has had but passing acquaintance. It is usually those

who are not well bred who feel the need for pretense, using it as a tool to gain them social recognition.

In this respect, however, it defeats its own purpose—for pretense cannot long deceive. The mask is bound to slip down, in unexpected moments, and no amount of cleverness can conceal the mockery of sham. Too many of us wear these masks of pretense, little realizing that the true life mask underneath is far more beautiful, far more interesting, infinitely more worthy.

Let us, then, be truly and sincerely ourselves, fearing nothing except injuring others, affecting nothing except a whole-souled interest in our fellow beings, living the simple, generous philosophy that is America's heritage.

CHAPTER IV

THE SOCIAL ENVIRONMENT

"DO AS THE ROMANS DO"

It is related, in early Church history, that Milan and Rome differed in the matter of keeping the Sabbath. At Milan the old custom prevailed of making the day a festival. In Rome the Sabbath was kept as a fast day.

Saint Austin had occasion to visit both Rome and Milan frequently. The problem of observing the Sabbath did not bother him very much, but it annoyed and perplexed his mother, Monica. She insisted that he go to Saint Ambrose for advice.

The old legend is that Saint Ambrose said to Saint Austin:

> "When I am at Rome I fast as the Romans do; when I am at Milan I do not fast. So likewise you, whatever church you come to, observe the custom of the place if you would neither give offence to others nor take offence from them."

We are, all of us, sometimes in "Milan," sometimes in "Rome." The advice given to Saint Austin is as good to-day as it was then. "*When in Rome, do as the Romans do!*" Which means:

The unexpected guest constitutes a real problem to the hostess who has no maid and only the simplest kind of guest room. A guest should be shown at once to her room, upon arrival, and given the opportunity to rest and become refreshed after the journey.

ADAPT YOURSELF TO YOUR ENVIRONMENT

The final test of good manners is the ability to mingle comfortably among all people and in all environments, the ability to feel equally at home at a simple country fête and a formal city function. The well bred are able to adapt themselves instantly to any environment. They are never self-conscious or ill at ease in an environment to which they are not accustomed. They never assume a haughty or superior air when they find themselves in an environment which is not as fashionable as their own.

"The city breeds one kind of speech and manners; the back country a different style; the sea another; the army a fourth," says Emerson. Throughout the United States, each little town and village has its own set of social conventions, sacred to the traditions of the locality. But beneath these conventions is the fundamental American manner which is everywhere essentially the same. When once you cultivate the proper manner, you will find it easy to adapt yourself to every environment.

It is one of your first duties to adapt yourself to your environment. If you are living in a busy, cosmopolitan city you must conform to the habits and customs observed in that city. If you are living in a tiny village that nestles at the foot of a mountain, you must conform to the established customs of that village. To be socially popular, you must "do as the Romans do."

But if you leave your little village and come on a visit to the city, you must forget the conventions to which you have been accustomed and make every effort to adapt yourself to this newer and bigger environment. Or, if you are a city man on a visit to some little town, you must slip easily and comfortably into the customs

of the town, obtruding none of your city habits upon the simple, wholesome mode of life that prevails in the town.

THE INFLUENCE OF ENVIRONMENT

There are some people who are never quite so happy as when they are roaming in wide open spaces, breathing the fragrance of flowers and trees, whistling a tune in response to the sparrows. Such people live life simply, with no thought for impressive formality, no desire for brilliant functions.

There are others with a marked preference for city life with its endless round of entertaining, with its bright theatres and gay hotels. They enjoy formality, find great pleasure in lavish entertainments and elaborate functions.

By all means, choose the environment in which you can be happiest. But learn to adapt yourself to every environment, so that you can be happy everywhere. And remember that environment has a tremendous influence upon manner and manners. Do not remain, therefore, for any great length of time, in an environment unsuited to your personality, in an atmosphere that keeps you from living your best.

Choose environment as you choose friends, with a regard for the influence upon your own character.

ETIQUETTE IN A LARGE CITY

Conditions in a large city are such that etiquette must be tempered with common sense to be adaptable at all. City life is a noisy, turbulent, restless life, with speed as the watchword. As someone has very cleverly expressed it, "We not only burn the candle at both ends: we cut it in two and set all four ablazing!"

In the city we are constantly being thrown into contact with people of every type and class. The man in his business, the woman on her shopping tour, are obliged to mingle with strangers. It is here that manner, rather than manners, acts as an armour, a protection, against the rudenesses of other people.

There is a spirit of give-and-take in city etiquette, a spirit of good fellowship. We see it constantly in the subways, on the street cars, in shops, and on busy thoroughfares. It is a spirit curiously free from formality and restraint, simple and impulsive as the kindness that springs from a child's heart.

To those who are not accustomed to it, city life is rude and unpolished, the people unkind and discourteous. But this is only on the surface. The man who remains seated in a street car while a young girl stands in front of him may be a salesman who has been on his feet all day. If you are observant you will notice that he is the first to rise when a woman with a child in her arms enters the car.

We must remember that all things are relative, and in city life the rules of etiquette must be altered to suit conditions. Though cities are the centres where the best things are found, they are also the centres of greatest activity, where social trifles are often forgotten in the hustle and bustle of business affairs.

A good-natured tolerance, a kindly and courteous attitude toward everyone, and a spirit of genuine good fellowship will go a long way toward making life in the city more pleasant and agreeable.

ETIQUETTE IN A SMALL TOWN

Where everyone knows everyone else, conditions are different. In the small town there are long-established

traditions that must not be broken. There is a tendency to magnify the trifles that are lost in the big scheme of city life.

To fit comfortably into the small-town routine of living, you must adapt yourself to the customs observed in that particular locality. In the stress of city life you may be forgiven a tiny discourtesy, a little breach of etiquette, but never in the small town. You are expected to acquaint yourself at once with the customs and conventions of the people, and to conform to them in the most minute detail.

Life is expressed in a leisurely fashion in the small town. There is a greater simplicity, but at the same time a greater restraint. In the city we come into contact with strangers every day, mingle constantly with men and women of every degree of cultivation, and this gives us a certain amount of ease and poise. But in the small town there are few strangers, and the newcomer finds it difficult to feel "at home."

Here, as in the city, a kindly and courteous attitude toward everyone is essential. One must remember that the tiny village or town depends upon its simplicity for beauty, and one should neither look for nor expect the luxuries of the city. Even the child can understand that the simple, broad life of the farm is, by its very nature, different from city life with its exacting demands upon the individual.

But the differences in country and city life are no longer as pronounced as they were a short time ago. The automobile is bringing city and country people into closer companionship. The radio is making it possible for Fifth Avenue and Main Street to hear the same concert at the same time. Throughout the United States various forces are at work, drawing city and country closer together, making it more and more

necessary for the individual to be able to adapt himself to every environment.

IN FOREIGN COUNTRIES

Elsie Parsons relates an incident that took place during a visit to Tokyo. She and her companions were the guests of Japan. As they were on their way to the station, the natives stole up furtively, one after another and placed cards in their carriages. Instead of being annoyed or disturbed, the visitors smiled and nodded graciously, recognizing this as one of the customs of the country.

That is true courtesy, so to adapt oneself to a strange custom that one appears to have been acquainted with it. When in foreign countries, every national prejudice, every custom of every little town or village, should be observed as closely as possible. Well-bred people conform to native customs no matter how strange they may appear. And they do it gracefully, with a smile of friendliness and understanding rather than one of amused tolerance.

It is only the man or woman unaccustomed to travelling who scoffs at the customs of other countries and refuses to conform to the established conventions of various localities. The seasoned tourist knows that the full enjoyment of his trip depends upon the way he adapts himself to the customs of the countries through which he passes. He makes his *manner* right. He is courteous, kindly, considerate, good-natured, no matter who the people or what the circumstances. He can be sure, then, that his *manners* will not offend if they happen to be a little different from those to which the people are accustomed.

In America almost everyone is something of a tourist. If you are planning to travel, at home or abroad,

remember that you will enjoy your trip very much more if you learn to adapt yourself graciously and courteously to varying circumstances and conditions. Begin by adapting yourself to your present environment. Make a sincere effort to understand the people around you. Let them see that you are interested in them. Be cheerful, pleasant, agreeable. It will be easier for you to adapt yourself to strange environments after you have mastered the art in your own locality.

ETIQUETTE ABROAD

"The only way to see a foreign country," says Dr. Frank Crane, "is to lose yourself in it; to loaf and invite your soul; to get away from the beaten lines of travel and plunge into the heart of the native people."

All of us cannot do this, but we can make ourselves acquainted with the customs of the people we are to visit, and so enjoy with them a companionship we would otherwise be denied. It is a splendid idea to read a little about the customs of a country before visiting it, to become acquainted with the history and traditions of the country, even to learn a bit of the language.

As for etiquette abroad, let us remember that kindness is everywhere the same; and kindness is, after all, the foundation of all etiquette. You may not know precisely how to make an introduction or acknowledge an introduction according to the accepted standards of the country you are visiting; but you can indicate by your cordial and gracious manner that you are delighted to have made the acquaintance.

And so it is with all the rules and regulations of social intercourse. There may be slight differences in

the various countries, but the attitude is unmistakable. Use good taste and good judgment; show a consideration for others; be calm, poised, and cheerful, and you will be happy and comfortable no matter where you go and no matter with whom you happen to be.

If you are planning to mingle in diplomatic circles while you are abroad, or attend functions where you will meet nobility, there is another kind of etiquette with which you must become familiar. It is a traditional, ceremonious etiquette quite difficult for one who is not accustomed to it. The following paragraphs will, we hope, be of value to those who expect to be presented at court or who expect to mingle with European nobility.

ON ENGLISH SOIL

Americans are frequently presented at the British court. It is regarded as an uncomfortable and embarrassing occasion, unless one knows precisely what to do, what to say, what to wear.

When addressing the King there are but two forms that may be used. One may say, "Your Majesty" or "Sir." The Queen is addressed, "Your Majesty" or "Madame." When answering questions put by either of these rulers one says, "Yes, madame," or "Yes, sir."

In addressing the Prince of Wales, one says once, "Your Royal Highness," and thereafter simply the title, "Sir." The title, "Your Royal Highness" is used for all children of the King and Queen, for the brothers and sisters of the reigning monarchs, and for the brothers and sisters of the late King. Strangers do not use the simple form "you" when addressing royalty, but express themselves in this manner: "Has your Royal Highness been to America recently?"

A rule all Americans should observe when in the pres-

ence of foreign royalty is to wait until they are addressed by the persons of rank. It is the familiar old nursery rule of "Speak when you are spoken to!" People of high rank about the court may volunteer information and make occasional remarks, but strangers are expected to enter into conversation only when they are directly addressed.

When presented to royalty, a man is expected to bow, a woman to curtsey. The hand is never offered in greeting unless the person of rank makes the first motion. Upon withdrawal it is necessary to back out gracefully; it is not permissible to turn one's back upon royalty.

OTHER ENGLISH TITLES

An American in England who is not presented at court may nevertheless meet people of high hereditary title. The best plan, to avoid confusion and embarrassment, is to avoid mention of the titles entirely and say nothing but "you" to the person spoken to.

Sometimes, however, convention demands that the title be used. A duke is addressed simply as "Duke." When speaking, not *to* a duke, but *about* him, one says "The Duke of Marlborough." All peers and peeresses under the rank of duke and duchess are addressed by the titles "Lord" and "Lady." The baronet is addressed formally and familiarly as "Sir Thomas" without the addition of his surname. The wife of the baronet is called "Lady Merrick" without the use of the Christian name. A knight is addressed as "Sir Arthur," his wife as "Lady Robinson."

The stranger in England sometimes finds difficulty in addressing the clergy. When addressing the Archbishops of Canterbury and York, the form "Your Grace" should be used. Bishops are addressed as

"Your Lordship" or "My Lord" by strangers, as "Bishop" by friends. The wives of archbishops and bishops have no honorary title.

Following the bishop in rank comes the dean, addressed simply as "Dean Harris." The Archdeacon is known as "Archdeacon Smith." Other clergymen—vicars, rectors, and curates—have no titles and are addressed simply as "Mr. Harris" or "Mr. Smith."

The members of the judiciary are not spoken of as "Judge Brown" but as "Mr. Justice Brown." While presiding in his court, the member of the judiciary is addressed as "Your honour" or "Your worship." In private life he is plain "Mr. Brown."

England is a land of titles, and a book could be written on its title and court etiquette alone. If you expect to be presented at court and want to be absolutely sure of yourself, we suggest that you visit either the American Embassy, or in London the Lord Chamberlain's office, St. James's Palace. At either of these places you will receive courteous assistance in whatever is troubling you and authoritative advice and suggestions. A helpful book is "Titles, a Guide to Their Right Use," published in London by A. & C. Black.

AT THE COURT OF ENGLAND

Americans who wish to be presented at the court of England, or at any court or to any government head, go to their own embassy and leave the matter in the hands of their own Ambassador. The Ambassador sends to the proper authorities the names of those applicants he considers most eligible.

It is customary for gentlemen to be presented to the King at the King's levee. Women are presented to the Queen at the Queen's drawing-room. The receptions were at one time highly ceremonious, carrying a sug-

gestion of mediæval pageantry. To-day they are simpler in character but still highly formal.

Rarely are more than four or five people presented at court at any one time. Before being presented, each person is generally instructed by the person presenting him in the special details of dress and etiquette. It would be useless to give such information here, for the formality attending court functions and receptions varies in different countries and changes as to detail from year to year.

ADAPTING YOURSELF TO THE FRENCH ENVIRONMENT

When you are in France you must "do as the French do!" Which means that you add cordiality to your etiquette, mix it well with a generous supply of courtesy and common sense, add a dash of gaiety, and serve with a *savoir faire!*

France is a land of polished manners and universal politeness. The brief expressions "Yes" and "No" are rarely, if ever, used by the truly courteous. The correct forms are "Yes, monsieur" or "No, madame." In the morning, upon greeting an acquaintance, it is correct to say, "Bonjour, monsieur." The customary farewell is "Au revoir, madame." In the restaurant it is proper to say "Merci, monsieur" to the head waiter who shows you to your place. The waiters are addressed as *garçon*, but the waitresses are called *Madame* or *Mademoiselle*.

In France, if you chance to brush against someone accidentally, or to get into someone's way, it is very important that you offer polite apologies. "Pardon, monsieur" is the customary phrase. The French people are extremely courteous and are quick to resent any discourtesies on the part of visitors.

In France, as in Spain and in Italy, you must re-

member to greet every clerk and salesperson as you would greet a friend. It is the custom. You cannot ignore it without hurting people's feelings wherever you go. When entering a French shop you should say to the clerk or the proprietor, "Bonjour, monsieur." If you cannot make your greeting in French say "Good-morning" or "Good-afternoon" in English. The inflection of your voice and your cordial smile will carry the message.

The hat is raised, not only to women, but to men also. An American and a Frenchman who are known to each other raise their hats simultaneously when they encounter each other on the street. If the Frenchman happens to be older, or more distinguished, the American does not remove his hat until the former has made the first motion of recognition.

Frenchmen always stand with heads uncovered when a funeral passes, and women bow for a moment. The well-bred American man and woman in France will also observe this custom. Nor will they neglect to remain standing while the *Marseillaise* is being sung.

Titles are not quite so profuse in France as they are in England. People bearing French titles like those of Prince and Princesse, Duc and Duchesse, Comte and Comtesse are so addressed and so referred to. The titles are translated into English or used in the French, as one finds more convenient.

It is not always easy to do and say what is absolutely correct when one is in a strange country among people who speak a strange language. But he who is kind and courteous at all times, who has a ready smile and a polite manner, will avoid much of the embarrassment and discomfort that await the tourist who is indifferent and careless. All doors, everywhere, open to the magic touch of courtesy.

ETIQUETTE AT WASHINGTON, D. C.

In the city of Washington we find a social environment unlike any other throughout the United States. Even the conventions of social life are different. The newcomer feels quite alone and out of place unless he is able to adapt himself to this new environment.

There is a great deal of formal visiting, particularly on Sunday. The other days of the week are set aside as reception days for the various people in the official life of the city. For instance, Monday is set aside as the reception day of the wives of the Justices of the Supreme Court and of the commanding officers of the Navy Yard and the marine barracks. Tuesday is the Representatives' Day. On Wednesday the wives of the Vice-President, the cabinet officers and the Speaker of the House receive. Thursday is Senators' Day, and on Friday the wives of diplomats receive.

The President's wife is the only woman who does not pay visits or return them. All newcomers to Washington who expect to enter the more formal and ceremonious life of the capital, and particularly all officials and their families and all foreigners of distinction, call first at the Executive Mansion. There is usually no audience with the President or his wife. One simply leaves one's card. If a personal interview is desired it is necessary to write to the private secretary requesting that such an interview be arranged.

At all ceremonious functions the guests remain standing until the President and his wife are seated, and rise when the President and his wife rise to leave. When addressing the President, one says simply "Mr. President" or "Sir." The President's wife, and also the wives of all other American officials, are addressed as "Mrs."

In the official life of Washington, precedence is of extreme importance. At White House dinners the President enters first with the wife of the most distinguished guest. His wife follows directly after him with this distinguished guest, and does not enter last as do all other hostesses. The rest of the company enters according to rank.

In the Cabinet the precedence of the members is determined by the order of the creation of the different executive departments. This is the correct order:

The Secretary of State
The Secretary of the Treasury
The Secretary of War
The Attorney-General
The Postmaster-General
The Secretary of the Navy
The Secretary of the Interior
The Secretary of Agriculture
The Secretary of Commerce
The Secretary of Labour

Precedence in the army and navy, after the Commander-in-Chief, who is the President of the United States, is as follows:

The Army	*The Navy*
The General of the Army	The Admiral of the Navy
Lieutenant-General	Vice-Admiral
Major-General	Rear-Admiral
Brigadier-General	Commodore
Colonel	Captain
Lieutenant-Colonel	Commander
Major	Lieutenant-Commander
Captain	Lieutenant (Senior)
First Lieutenant	Lieutenant (Junior)
Second Lieutenant	Ensign

Washington is the only city in the United States that is entirely uncommercial, and because of its official nature the social life is still formal and ceremonious. Newcomers who expect to mingle with officials in Washington, who plan to be presented at the Executive Mansion, or who expect to take any part whatever in the social activities, should make every effort to become acquainted with the courtesies and formalities. People without official connection who find themselves in need of advice or assistance generally write to or visit their Senator or Congressman.

CHAPTER V

FRIENDS AND FRIENDSHIP

THE GIFT OF FRIENDSHIP

Life is like some rich mosaic made up of many beautiful parts. Across this mosaic glows the reflection of friendship, man's gift to man.

There can be no real social happiness without friendship. For friendship is the flowering of the social instinct, the finest and most inspiring product of the social life. The very aim of etiquette should be to foster friendships, to bring people into closer harmony and understanding.

We have, all of us, a little horde of treasures which we cannot give up, a little horde of trifles that are valueless in themselves but pregnant with memories. Why do we value and esteem these trifles? Is it not because of their associations? Is it not because they bring to mind the friends who passed through the pattern of our life, and made it richer, more beautiful?

A friend is another self. It was Socrates who said that, long ago. We, who have friends, know how true this is. A friend is indeed another self, sometimes a truer self. The French say, "Friendship born of love is better than love itself." And they add, what we all already know, "Time, which makes all things ugly, makes friendship beautiful."

Life can offer no greater gift than friendship. The rarest treasure is not a friend, but a friend is the rarest treasure you can possess. It is with the hope of helping you choose your friends and develop your friendships that this chapter is written.

MAKING YOURSELF A MAGNET FOR FRIENDSHIPS

Perhaps you do not make friends as easily as you would like. Perhaps you do not attract to yourself those people whose friendship you would value.

You can buy the friendship of a child with gifts of sweets and toys, and the friendship will last until the sweets and the toys are forgotten. But you cannot buy the friendship of an adult. You must have something more than material things to offer, and that "something more" is best defined as *your self*.

To win someone's friendship, imagine that you are he or she, and half your battle will be won. Forget nice phrases—they are not necessary. Take a genuine interest in the man or woman whose friendship you desire. Well-bred people take a genuine interest in everyone, and so make friends wherever they go.

The secret of making yourself a magnet for friendships is to regard everyone as worth your friendly interest. Approach all new acquaintances as though they were already friends. Do not wait to see if a new acquaintance will make the first effort to please you. Meet everyone halfway on the road that leads to friendship.

Of course, you cannot make a friend of everyone you meet; but you can have a friendly attitude toward everyone. Such an attitude will unquestionably make you happier and more comfortable in social contact.

Cultivate good will in your heart. Remember with

Arnold Bennett that "mankind is a fellowship of brothers, overshadowed by insoluble and fearful mysteries, and dependent upon mutual good will and trust for the happiness it may hope to achieve."

CHOOSING YOUR FRIENDS

The more friends you have, the happier you will be. And there is no reason why you cannot have as many friends as you like. But it is a wise plan to choose your intimate friends carefully and with discrimination, for friends have an even greater influence upon character and personality than has environment.

The social ideal is not to have many friends, but to be friends with everyone. Cultivate a friendly attitude toward everyone you meet, but develop only those friendships in which you find pleasure. If you have one or two friends you really love, and in whom you have absolute trust, you are fortunate indeed, for you know, then, what we mean by "the gift of friendship."

For intimate friends, choose only those people whose excellent manners and fine qualities will help round out your own personality. This sounds selfish but, as Mr. Bennett says, "All real motives are selfish motives." We all have our faults and we cannot expect perfection in our friends; but it is a mistake to cultivate those friendships that cannot possibly enrich the personality and that may impair it.

Choose for your intimate friends those who are close to you in rank, in age, in personal tastes. This makes for closer sympathy and understanding. An old Oriental maxim tells us that friendship either finds us or leaves us equals, that "a certain common level is necessary between friends, and if it does not exist at first it must be discovered at last."

THE ETHICS OF FRIENDSHIP

It is not enough to make friends; you must know how to keep them. When you make a new friend whose friendship you value and wish to keep, learn his idiosyncrasies and respect them. Learn his little peculiarities of manner and bear with them. Force yourself to be conscious always of the fact that while he has faults of which you are aware, you have faults of which he is aware. The ideal friend overlooks these little things and looks only for the big.

Doubt and suspicion are fatal to friendship. A friend worth having is a friend worth trusting. In time of doubt there should be a frank explanation. A true friend will not listen to criticism from others regarding his friend; will never gossip about him; will protect him from slander; will refuse to hear or believe evil of him.

There should be absolute sincerity in friendship. If your friend has done something or said something of which you disapprove, go to him and talk to him about the matter. You are false to your friendship if you talk to others about it.

If you want to correct a friend for some mistake he has made, do so with all the grace and tact you would use in correcting a stranger. No one resents being corrected. It is the manner of the person who makes the correction that is usually resented. Your friend is certainly entitled to as much consideration as you show your acquaintances.

Too many of us feel that we can take liberties with our friends that we would not dare to take with strangers. Handle your friend's book as carefully as you would the book of a new acquaintance, more carefully than you would handle your own. Do not

feel that because it is with your friend that you have an engagement that you can be half an hour late. Real friendship is founded on courtesy, kindness, and understanding.

HOW TO BE A FRIEND

You cannot have friendship without being a friend yourself. Someone, we forget who, once said, "To be a friend is to have a solemn and tender education of soul from day to day."

It is not easy to be a friend. You must sacrifice time. You must have patience, and strength, and affection. Your friend is entitled to your sympathy and your understanding. Friendship makes constant demands upon you.

But there are no investments you could make that would bring you greater dividends than your investments in friendship. You give of your love, and love is given you in return. You give kindness and sympathy and understanding, and what greater return could you ask than to be understood yourself? From every seed of friendship you plant, a tree grows, and the tree bears golden fruit for you to gather.

Start to-day to plant the seeds of friendship. Let the world see that yours is a friendly attitude. Be a real friend to as many people as deserve your friendship. See how it enriches your personality and makes you happier. You will agree with Ali Ben Abu Taleb that,

> He who has a thousand friends
> Has not a friend to spare,
> And he who has one enemy
> Shall meet him everywhere!

CHAPTER VI

INTRODUCTIONS

HOW TO INTRODUCE

The introduction is a social device for placing two or more people on a friendly and comfortable basis.

To introduce correctly is more than a matter of form. You must be able to create an immediate friendliness between people who are meeting for the first time. You must be able to lead these strangers into smooth and pleasant conversation. Only a clumsy introducer will exchange names and permit an awkward pause to follow.

A scientist and a student meeting in your home for the first time might be introduced in this manner: "Mr. Rogers, may I introduce Mr. Brown? Mr. Brown is matriculating at Columbia this year." This leads the young man and the older man gracefully into a conversation concerning various studies, and they feel at ease in each other's company.

Of course a great deal depends upon the strangers themselves. If they are friendly and cordial, conversation will move forward and there will be no awkward, embarrassing pause. To introduce them skilfully and draw them at once into conversation is to give them a pleasant opening.

THE CORRECT FORM

For all ordinary occasions, the plainest and simplest form of introduction is best. One may say: "Mrs.

Johns, may I present Mrs. Brown?" or, "Mrs. Johns, Mrs. Brown." The second form is less formal. The word "present" is not expressed but it is understood.

A younger person is always presented to the older or more distinguished. But a man is invariably presented to a woman, no matter what the difference in age may be. The exceptions to this rule are when a woman is introduced to the President of the United States, to a cardinal, to a reigning sovereign.

The correct introduction of either man or woman to the President is: "Mr. President, I have the honour to present Mr. (Mrs.) Brown."

To a cardinal, the introduction would be: "Your Eminence, may I present Mrs. Brown?"

The introduction to a king or queen is very simple. Only the name of the person being presented is uttered, as for instance, "Mrs. Brown!"

When two women are introduced, the younger is presented to the older. If Mrs. Brown is an elderly woman and Mrs. Smith a recent bride, the correct introduction is: "Mrs. Brown, do you know Mrs. Smith?" or, "Mrs. Brown, this is Mrs. Smith."

An unmarried woman is always presented to a married woman in this manner: "Mrs. Brown, may I present Miss Smith."

Similar distinctions are made when introducing men. The younger is presented to the older, the unmarried man to the man who is married. Where there is difference in age, title, or dignity, the best form for the introduction is: "Mr. White, Mr. Brown" with no particular emphasis on either name.

SOME SPECIAL INTRODUCTIONS

When introducing a highly distinguished man, a mother would present her daughter to him in this

fashion: "Mr. Harris, my daughter, Ellen"; but to a young man she would say, "Mr. Harris, have you met my daughter?" If the daughter is married she says, "My daughter, Mrs. Johnson"—otherwise the daughter's name is not mentioned at all and the young man is expected to find out what it is afterward.

It is better taste not to use Mr., Mrs., or Miss in introducing members of your family, if you can possibly avoid doing so. A husband, a wife, a son or daughter, a brother or sister, can always be spoken of as such. For instance, one woman introducing her husband to another would use this form: "Mrs. Harris, may I introduce my husband to you?"

A daughter introducing a young woman to her mother may use either of these two forms: "Mother, may I present Miss Harris?" or, "Mother, Miss Harris."

A young man might be introduced in this way: "Mother, this is Mr. Jones."

INCORRECT FORMS OF INTRODUCTION

There are several forms of introduction in popular use that are in poor taste and should not be used. They are awkward, unpolished, and show a lack of social distinction.

The phrase, "Let me make you acquainted with" should never be used, nor the phrase, "I want you to shake hands with." No well-bred person uses the word "meet" in making introductions, as for instance, "Mrs. Brown, meet Mrs. Smith." Nor is it correct form to say, "Mr. Jones, Mrs. Smith! Mrs. Smith, Mr. Jones." It is quite enough to mention each name once.

It is extremely bad taste to use the phrase "my friend" in making introductions. If you introduce one person to another and call one of them your friend, you imply that the other is not.

GROUP INTRODUCTIONS

A person is never introduced to a group on a formal occasion when a great many people are present. At a small luncheon or dinner the hostess introduces her guests individually to one another; but at a large ceremonious luncheon or dinner, she introduces only those who are nearest. All those who meet under a friend's roof are supposed to be introduced, and it is quite correct to talk to neighbours at table whether introduced or not.

On informal occasions, a newcomer may be presented to a small group of people, instead of to each person individually. The form would be, "Mr. Jones—Mr. Roberts, Mr. Frank, Mr. Brown." If there are women in the group, it is better form to make the introductions individually. Under no circumstances is any one ever led around a room and introduced to various groups of people.

WHEN TO INTRODUCE

Never introduce people to each other unless you are quite certain that it will be agreeable to both. If two young women of your acquaintance, to give one example, have been attending the same church for several years and yet do not greet or recognize each other, you may assume that they have a reason for remaining strangers. In this case, an introduction would be in bad taste for it could only be painful to both.

A wise plan is never to introduce unless it is necessary to do so. There are various social occasions that demand proper introductions, and these we shall presently discuss. But for the moment let us concern ourselves with those occasions when an introduction is unnecessary.

In the street, for instance, introductions are rarely made. Let us pretend that you are walking in the street with another young man and you chance to meet a young woman who is an acquaintance of yours but a stranger to your companion. You raise your hat and greet her, and your companion raises his hat as a mark of courtesy and politeness. But you do not stop to make introductions. Even if you do stop, for a brief moment, you do not introduce your companion. But if the young lady joins your little group and walks on with you, an introduction is necessary.

If two young girls are walking together and they meet a third who stops to speak to the one with whom she is acquainted, the other walks slowly on. She does not stand by awkwardly, waiting for an introduction. The third girl should remain for but a brief moment, or if she is asked to join the group they walk on together, overtake the girl who has walked ahead, and introductions are made. A newcomer should never join a group unless invited to do so.

THE NECESSARY INTRODUCTIONS

Listed here are the occasions and circumstance that render introductions obligatory. We must always introduce:

Two people who express a desire to meet each other.

Guests at a small luncheon or dinner, and guests at a house party.

Partners at a large dinner. (If this introduction is overlooked, the people sitting next each other at table may introduce themselves. The woman says first, "I am Mrs. John Kendricks." The man replies, "How do you do, Mrs. Kendricks. I am Harris Smith.")

The fellow players in any game, such as the four who are at the same bridge table.

The man or woman who is a stranger in a small community.

The friend one brings to a club.

The friend for whom one has asked an invitation of the hostess. (Here the correct form of introduction would be, "Mrs. Harris, this is Mr. Brown. You said I might bring him this evening.")

The newcomer at a place of business. (He should be introduced at once to all who will be his immediate associates.)

WHEN THE NAME IS NOT HEARD

It is not good taste to ask any one point-blank what his or her name is. If the hostess does not pronounce the name clearly and you are not sure whether the newcomer's name is Miss Davis or Miss Harris, avoid mention of the name. Or if you wish to know the young lady's name, it is perfectly permissible to say: "I'm awfully sorry, but I did not hear your name clearly," or, "Did Mrs. Roberts call you Miss Harris? I'm sorry, I did not hear very well."

Do not attempt to guess at a name when it is not heard distinctly. It is much wiser to ask and be correct than to guess and be corrected.

THE INDIRECT INTRODUCTION

There are occasions when it seems desirable to make an indirect introduction. The purpose of this type of introduction is simply to include in a conversation someone who has been left out, or someone who has just arrived.

For instance, Doctor Brown is giving an informal chat on a subject in which everyone is interested. Mr. Smith arrives late, and he is a stranger to Doctor

Brown. The hostess does not break off the thread of the conversation to make formal introductions, but says, "Do go on, Doctor Brown. I am sure Mr. Smith will be tremendously interested in what you are saying." Of course, this is correct only at a small gathering. If there were many people present, not even this indirect introduction would be made. Later in the evening, perhaps, the hostess would present Mr. Smith to Doctor Brown.

The hostess at a large dinner or luncheon often makes use of the indirect introduction to draw her guests into conversation without stopping for formalities. Thus, while conversing with one guest, she turns to another and says, "Mrs. Jones, Mrs. Smith was just telling us about the famous picture that has been brought to America. Have you seen it at the museum?" The guest addressed joins in the conversation, and the hostess's purpose is achieved.

THE ACKNOWLEDGMENT

Unless one knows precisely what to say when introduced, there is likely to be an embarrassing pause. Generally speaking, the simplest and most natural thing that occurs to your mind is the best thing to say if it carries with it a note of cordiality. All formulæ are stiff and stilted. The following forms will help you to know what is correct and what is incorrect. Add the tone of cordiality, the word or two that takes it out of the commonplace, and you have a graceful, courteous acknowledgment.

The formal greeting or acknowledgment is, "How do you do?" Sometimes the name is added, as "How do you do, Mrs. Brown?" If Miss Smith were introduced to Mrs. Brown, it would be Mrs. Brown who would say, "How do you do?"

A hostess rises to receive all introductions and to greet all newcomers. She offers her hand to both men and women. But a woman guest remains seated when introduced to a man, or when she is one of a group to which a woman guest is presented. She rises when greeting the host or the hostess, an elderly or distinguished man, a guest of honour, an elderly woman.

A gentleman always rises when introduced. If the introduction takes place in the street, he lifts his hat and bows slightly. To another man he offers his hand in greeting.

It sometimes happens that a hostess unknowingly introduces to each other two men, or two women, who have been for a long time on unfriendly terms. Under such circumstances, the tactful and courteous thing to do is to nod and say, "How do you do?" as though you were a stranger. This will avoid embarrassment to every one concerned. It is not necessary to remain with the person to whom you have been introduced, or converse with him.

CORRECT AND INCORRECT FORMS OF GREETING

Under no circumstances is it correct to say, "Pleased to meet you." This phrase, though popularly used, is regarded as poor taste in better society.

For a cordial, informal acknowledgment one might say, "I am delighted to know you!" or "This is indeed a pleasure!" It is not so much what you say as how you say it. These two phrases, if repeated in parrot-like fashion, sound stilted and unnatural. But give them the proper tone of cordiality, let them be accompanied by a gracious smile and a warm handclasp, and you have the ideal acknowledgment. Particularly if you follow immediately with a remark that opens up an interesting conversation.

If you have been looking forward to an introduction, if you have heard, through friends in common, about a certain man or woman, it is correct to say in acknowledging the introduction, "How do you do, Mrs. Blank. I have been wanting to meet you for some time." If Mrs. Blank is a sort of celebrity in her own particular social circle, the phrase, "I have heard so much about you," may be added. But such greetings are not in good taste when addressing a person of note, such as a famous artist or a celebrated musician. The greeting should be, simply, the formal "How do you do, Mr. Roberts."

The stiff, formal bow has disappeared with the high handshake and the low curtseys of our grandmothers' day. To-day the correct bow is simply a nod of the head and a genial smile. When a stranger is presented to a group of guests already assembled, his bow should include the whole company.

TAKING LEAVE

For parting from a new acquaintance with whom you have been talking, observe the following rules which good usage has established:

If you are a man, do not offer your hand to a woman unless she makes the first move. Rise when she rises; or if you are outdoors, remove your hat.

If you are a woman and you have been talking with a man, you may simply nod, smile, and say "Good-bye" or "Good-night." If you wish to be more cordial, offer your hand and say, "Good-bye, I am very glad to have met you." While it is perfectly correct for a woman to use this phrase, it is better taste for the man to avoid it. For the man to say, "Good-bye, I am very glad to have met you" is regarded as somewhat a presumption; he should wait until the woman has

expressed her pleasure at the meeting before he expresses his own.

If you are a young woman who has been introduced to an elderly woman, you wait for her to make the first move at parting. If she offers her hand, you take it; if not, you do not offer your own. It is good form to rise for an elderly woman, but it is not necessary to rise when a woman of your own age takes leave. If your conversation with the elderly woman has been particularly interesting, she may say, "Good-bye, Miss Blank. It has been a great pleasure to meet you." Your response should be a cordial, "Thank you, Mrs. Roberts."

When taking leave of a group to which you have been presented, it is not necessary to bid each one "good-bye" separately. A cordial "Good-bye!" or "Good-night!" with a smile that includes everyone will suffice. No one ever leaves a dinner, party, or reception without taking leave of the host and hostess, but it is not necessary to seek out each person to whom one has been introduced and bid him or her a separate "Good-bye."

Business introductions should always be brief and concise. When taking leave of someone to whom you have been introduced in business, say, "Glad to know you." If the meeting has taken place in his own office, you may say, "Delighted to see you." Never use the word "delighted" unless you are quite certain that the introduction has been as pleasing to the other person as it has been to you.

It is poor taste to linger after you have indicated a desire to leave; just as it is poor taste to keep someone standing in conversation after he or she has expressed a desire to leave. When you are ready to go, take your leave quickly, briefly, but not in a manner that

will seem curt or rude. Take your leave in as courteous and cordial a manner as you know how—and go. Well-bred people never embarrass others and themselves by long, awkward leave-takings.

FUTURE RECOGNITION OF AN INTRODUCTION

The broad, general rule to remember is that the first intimation of recognition comes from the woman to the man, from the higher in rank to the lower, from the older to the younger.

For instance, Mr. Roberts was presented to Mrs. Blank at a dinner. They were not partners at table, and they did not talk together. At the home of a common friend they meet again, and it is Mrs. Blank who smiles in recognition and says, "How do you do, Mr. Roberts?" She does not cross the room to greet him, however, but waits until she is near enough to make her greeting.

Mr. Roberts nods in recognition and replies, "Delighted to see you, Mrs. Blank." Or, more formally, "How do you do, Mrs. Blank." He does not offer his hand, but takes hers at once if it is offered him.

The privilege of continuing or ending an acquaintanceship rests with the woman. That is why it is not considered good form for the man to make the first sign of recognition. This applies, however, only to the first meeting after an introduction. Thereafter common sense becomes the better part of etiquette and the man and the woman greet each other cordially, simultaneously, without thought of precedence or rule.

It happens, sometimes, that two people are introduced for the second time. If the occasion is a formal one, they should acknowledge the introduction with a cordial, "How do you do?" and not attempt to make explanations, as this would be embarrassing to the per-

son who has made the introduction. But if the occasion is informal, the introduction may be recalled.

Let us pretend that Miss Stone and Mr. Brown have already been introduced. They meet again at a dinner party and Mr. Brown is presented to Miss Stone by the hostess. He says, "I believe I have had the pleasure of meeting Miss Stone last week." And Miss Stone replies, "How do you do, Mr. Brown. I am glad to see you." In unusual circumstances such as this one there should be as little explanation as possible; the well-bred person takes everything with simplicity and without fuss.

If, the next time you meet the Mr. Brown to whom you have been introduced, he addresses you as "Mr. Graham" you may say, "My name is Grayson, not Graham." Be sure that your manner is friendly and courteous, otherwise you may give offence. Two people can say the same thing in an entirely different way; remember always that what you say depends for its effect upon the manner in which you say it.

INTRODUCTION BY LETTER

No one asks for a letter of introduction except from an intimate friend. And then, only when the occasion warrants it.

People who go from a small city to a large one; who go abroad for a season or visit a new part of the country; who, through circumstances, find it necessary to make the acquaintance of someone in business; such people may ask an intimate friend to write the necessary letter of introduction. The friend who recognizes the need for such a letter will not wait to be asked, but will offer it.

It is not only bad taste, but unethical, to introduce by letter an individual of whom the writer knows little

or toward whom the writer is not especially friendly. It is also bad taste to ask a letter of introduction from a person who is a mere acquaintance or whom one has not known very long.

The letter of introduction is more binding and entails more obligations than the ordinary introduction. That is why one should hesitate to ask for it, and why one should be sparing in one's offers to write them.

If you have a friend who is going to a distant city or a strange place where you have other friends, and if you are quite certain that it will be pleasant and agreeable for them to meet, you may offer to write a letter of introduction.

The letter itself should be brief, concise, and free from matters of personal or private interests. (See chapter on Social Correspondence.) It is usually written in the presence of the person who is to be introduced, and is always handed to him or her unsealed. The person who receives it thanks the author and seals it in his presence.

Letters of introduction are usually presented in person, but frequently they are left with the personal card. The latter form is better for it obviates that awkward ceremony of handing a letter to someone who is a stranger to you, and standing by in silence while it is read.

A man with a letter of introduction to a woman goes to her home immediately upon his arrival in her city. He leaves the letter with his card at her door. A woman with a letter of introduction to another woman calls at her home and leaves the letter with her own card. If it is between four and six o'clock it is correct to wait and see her personally. A woman with a letter of introduction to a man does not call, but sends the

letter to him through the mail, including one of her own cards.

Letters of business introduction may be given much more freely than letters of social introduction. If you have a letter of business introduction, whether man or woman, you go to the office of the person indicated and send in your card and the letter. You remain in the reception room until you are sent for to come into the private office.

If you receive a letter of introduction and for some reason decide not to present it to the person for whom it is intended, it is absolutely essential that you make explanations to the friend who prepared the letter for you.

ACKNOWLEDGING THE LETTER OF INTRODUCTION

The written introduction entails definite obligations. A woman who has received such an introduction from another woman either calls and leaves her card in acknowledgment, or invites the newcomer to her house. If it is impossible, because of illness or other matters, to honour a letter of introduction, a prompt and courteous explanation should be written to the bearer of the letter. It is also necesary, in this case, to write to the author of the letter.

A man who receives a letter of introduction from another man, calls him on the telephone and invites him to his house for dinner, or to luncheon at his club or hotel.

If the man receives a letter of introduction from a woman he may call upon her at once and ask her to join him at afternoon tea. Sometimes he arranges a dinner party and invites many of his own friends, doing everything possible to make the stranger's stay in his city interesting and pleasant. But the bearer of the

written introduction must not expect too much attention. He or she must remember that the person who receives the letter is not away from home but right in the midst of all his accustomed duties and occupations, and may find it inconvenient at that particular time to give the newcomer a great deal of attention.

Sometimes an acquaintance made possible through a letter of introduction flowers into a sincere friendship. It is always nice to remember the common friend who was the author of the letter and write a cordial note of thanks.

CHAPTER VII

THE LITTLE COURTESIES OF DAILY LIFE

AN EXPRESSION OF BEAUTY

We read once, long ago, how poets are made. A bird with a golden miracle in its throat comes to the window-sill at the moment the poet child is born. It sings a rare snatch of song, a bit of magic melody, which the soul of the child captures, and holds imprisoned for ever.

A pretty myth. But it is not in the soul of the poet alone that beauty dwells. Each one of us needs beauty in his life to make it complete. And we all have that beauty within us, though we express it in different ways. The poet expresses it in words; the artist uses pigments. The mother expresses it in love for her child; the child discovers it in the field, among the flowers.

There is one way in which we can all express beauty. We can mingle with our fellow beings in a spirit of kindliness and courtesy. We can be gentle, pleasant, considerate, thoughtful. We can govern our actions with a regard for others. We can make our attitude toward our fellows a real expression of the beauty that dwells within.

Every day in our contact with men and women there is the opportunity to express this beauty. Shall we be rude, unkind, thoughtless, forgetting little courtesies and violating little proprieties? Or shall we be well mannered and gentle, polite in our actions, kindly and courteous at all times and to all people?

Courtesy is an expression of beauty. Be courteous. It will enrich your personality. It will give you that captivating quality that people call charm. It will reflect in the attitude of everyone you meet, just as a beautiful flower drooping over the edge of a lake reflects in the waters.

THE TRUE AIM OF ETIQUETTE

The final test of breeding is not whether you can give a formal dinner or make a correct introduction, but whether you can mingle comfortably and pleasantly with other people.

Etiquette, in its truer sense, is concerned with those rules of the "game of life" which make it easier and simpler for us to mingle with one another. The primary and fundamental rule is a regard for the rights and the feelings of others. Arnold Bennett says, "I cannot too strongly insist that the basis of convention is a symbolism, primarily meant to display a regard for the feelings of other people."

The conventions that etiquette requires us to observe are, to use a familiar term, "the survival of the fittest." They are the rules and regulations that have been tested by one generation after another and found good. They are sane, sensible rules of conduct that save time, prevent misunderstanding, and make social contact more smooth and comfortable.

An infallible indication of well-bred people is the desire to be liked. And no man or woman is liked who is constantly treading upon the established conventions, who is discourteous, who says and does things that are painful or disagreeable to others.

We are living in a world where we cannot be blind to those around us. We have a social duty even to the strangers we meet. People are quick to recognize

courtesy and eager to respond to it. A pleasant face and a courteous manner are absolute protection against the discourtesies and the rudenesses of other people. Observe the rules of courtesy and you will find yourself progressing easily and happily through the world, making friends wherever you go.

WHAT IS POLITENESS?

One of the first rules of courteous observance is to be polite. Many of us cherish a mistaken notion as to what politeness really is.

John Wolcott Phelps says: "The essence of politeness consists of so conducting ourselves, in word and manner, that others may be pleased both with us and with themselves." That is an ideal definition. It sums up perfectly the real meaning of politeness.

If a singer asks you about his voice and you tell him that you found it raspy and harsh, that is unkind and inconsiderate. If you tell him that you regard it as a clear and beautiful voice, that is insincere and untruthful. But if you tell him that you liked the nice, quiet way in which he finished, or the clear way in which he expressed his words, that is polite.

If a door is open and there is a draft that annoys you, to rise and close the door is simply a selfish and commonplace act. But if you are not even conscious of the draft and you rise to close the door because you notice that it is disturbing someone else in the room, that is politeness and fine consideration.

Politeness is actuated by a spirit of service and fellowship. The well-bred man is polite instinctively, and with no thought of impressing others. He is as polite in the street car, at business, or in his home as he is at the most formal and ceremonious function.

In an article called "What is a Gentleman?" Irving Bacheller writes:

> "I think the most beautiful example of high spirit and self-restraint in my knowledge is that of a Kentucky planter who, discovering a poor neighbour in the act of stealing a ham from his smoke-house, said to the thief:
>
> " 'Joe, I'm glad you came for that ham. I was going to send it over to your house to-day.' "

This is an example of politeness of the finest sort, a politeness that forgets self rather than cause pain to another, even though that other happens to be a thief.

And there we have the keynote of politeness: a consideration for others no matter who they are and no matter what the circumstances. You know the polite man instantly when you see him. You want to grasp his hand and say, "I am glad to know you!"

Politeness is the cement that holds the social scheme together. It is the oil that eases the friction of daily life. It is the tune to which the hearts of the world vibrate in harmony. *Be polite.*

COURTESY IN THE STREET

There are countless trifling tests of good manners that distinguish the well-bred in public. Dr. Frank Crane says: "Your manners are the printed page on which people read of what you are inside."

In the street think a little of others and try not to inconvenience any one in any way. Never walk directly in front of an oncoming person but move a little out of the way. Don't carry an umbrella or stick carelessly. Avoid getting into the way of people who are obviously hurrying to get somewhere.

A man does not sandwich himself between two women

when walking with them in the street. He takes the curb side of the pavement whether he is walking with one woman or with several.

In walking with one woman a man does not link his arm in hers, grasp her by the elbow or offer her his arm, unless it is to guide her through a crowded street or protect her from traffic. He does not, if he is a gentleman, chew gum or smoke. Nor does he talk in a loud and boisterous manner.

Never call a person's name in public if it can be avoided. In conversing, do not make personal remarks or expose your private affairs to passers-by. Remember that the well-bred person never attracts attention to himself.

When greeting people in public, bear in mind that a quiet, unobtrusive manner shows good breeding. You can be cordial without making yourself conspicuous. Greet your intimate friends with a cheerful "Hello!" but do not shout it so others turn around to see what has happened. Greet acquaintances with a courteous nod of recognition or a friendly "How do you do?"

It is discourteous to stop on a busy thoroughfare to chat with someone you have met. If you meet an old friend with whom you would like to have a little talk, walk on with him slowly instead of standing and getting into other people's way.

Perhaps a stranger accosts you in the street and asks for information. He may be looking for a certain street or number, or he may want to be directed to a certain store or office. If you cannot be of assistance to him, show by your manner that you are sorry, and be as courteous as you know how. Direct him, if possible, to someone who can give him the information he wants. If you can direct him, do not stop and attract attention by your gestures, but explain as simply

and clearly as possible what he wants to know. Walk on a bit with him and give your directions in the same tone of voice you would use for ordinary conversation.

In time of accident, be courteous enough to keep out of the way unless you can be of service. The greatest test of good manners is to be able to keep calm and poised even under the most distracting circumstances.

WHEN THE MAN OFFERS HIS ARM

It is no longer regarded as good manners for a woman to lean on the arm of a man when walking with him during the day. After dark, when there is a likelihood that she may trip, he offers her his arm and she takes it, not in a crude arm-in-arm fashion, but by resting the palm of her hand lightly within the curve of his elbow.

A gentleman always offers his arm to an old lady or to an invalid.

He offers his arm to a woman companion when crossing dangerous streets, walking down the steps of a house after dark, crossing a narrow bridge, or walking over a rough piece of road.

He offers his arm during a sudden storm or shower to help his companion to a place of shelter. If they come to a puddle of water he crosses first, and from the other side offers her his hand to help her across.

The man who helps a woman into her motor or on to a street car may put his hand under her elbow to assist her. In leaving the car the order is reversed; he alights first and offers her his hand.

It is never *correct* for a man to take a woman's arm.

BOWING IN PUBLIC

The first and invariable rule is that the woman always bows first when meeting man acquaintances

Here, as always, etiquette is tempered with common sense and when a man and a woman who are friends meet in public they will greet each other simultaneously, impulsively, without stopping to consider who should bow first!

Two young women meeting in public greet each other with a certain degree of spontaneity which eliminates any question regarding the first bow. When one of the women is married and the other unmarried, and they are meeting for the first time after an introduction, the bow of recognition should come from the former. Younger people, of the same sex, wait for the first sign of recognition from the older person.

No well-bred person "cuts" an acquaintance. That is, no person who is truly courteous and kind fails to acknowledge a bow or smile, unless it is because of some extreme offence committed by that acquaintance. If, for any reason, you do not wish to continue an acquaintanceship, you can indicate it without a deliberate "cut." You can keep your eyes averted. You can bow or nod with extreme formality.

People who meet often during the day need not bow or greet each other whenever they meet. A smile or glance of recognition is all that is necessary.

As for the bow itself, it should not be a deep, flourishing, exaggerated bow, but a slight inclination of the head accompanied by a cordial smile or a word of greeting.

THE HANDSHAKE

The handshake is a natural and instinctive gesture of friendliness. It comes down to us through long generations from the time of the cave man who extended his weapon hand, unarmed, as a symbol of his desire for peace. To-day it is so natural a part of our

civilized personality that we do not even stop to think about it.

When you meet an intimate friend in public, the bow or nod of recognition seems too formal, too cold. You want to express greater pleasure and cordiality. Do not kiss, for that is ill bred in public. Let a warm, firm handclasp carry your message of greeting.

There is an art in handshaking. One must neither grip the hand so that it paralyzes the fingers, nor hold it in a slack, weak pressure without the slightest warmth or life. The correct handshake is brief; the hands are clasped together firmly for a moment; there is a feeling of strength and warmth—and that is all. There is no violent shaking, no exaggerated motions. Let your handshake express your personality. With strangers particularly let your handshake be warm and cordial, for it carries with it either a feeling of friendliness or a feeling of irritation.

When two men meet each other in public they usually offer their hands in greeting, unless they are comparative strangers. A man does not offer his hand to a woman unless she offers hers first; but if they are intimate friends they offer their hands at the same moment. All people who know each other and stop for a moment when meeting shake hands; but the handshake is not necessary between acquaintances who are just passing by.

Etiquette at one time required the gentleman to remove the right glove before shaking hands with a woman. But common sense quickly found this custom awkward and impractical. It was far from graceful to see a woman with her hand extended while the man she has greeted tugs frantically at his glove!

This custom gradually gave way to the custom of saying, "Pardon my glove!" when shaking hands with

a woman. But this, too, has fallen into disuse and is no longer considered good form. The gentleman accepts at once the hand that is offered him, returns the handshake with warmth and cordiality, and makes no excuses for being gloved.

RAISING THE HAT

Like the handshake, the raising or lifting of the hat is a conventional gesture of politeness and courtesy. A gentleman raises his hat:

When he is in a club, hotel, or apartment-house elevator. (The elevator in a business building or store is regarded as a public place and it is not necessary to remove the hat.)

When he meets a woman in the street and bows to her in greeting.

When he is walking with a woman and they meet a man who is known either to him or to her.

When he greets an elderly man, a superior in office, a clergyman, or a man of distinction.

When the American flag is carried by him, and when the national anthem is played.

When a funeral passes by, or when in the presence of a dead body.

SOME SPECIAL OCCASIONS

If a man stops to speak to a woman in the street, he removes his hat entirely. He does not replace it until they go their respective ways, or until they resume their way together. The man who stands talking to a woman with his hat on his head is shouting his rudeness to the world.

If a woman drops her bag or gloves, the man who picks them up hurries ahead of her, offers the bag or

the gloves, and says, "I believe you dropped this!" or, "Doesn't this belong to you?" The woman should accept her property simply, without fuss, and say "Thank you!" cordially to the man who has returned it. He raises his hat and turns away instantly. There is no further conversation.

Of course, circumstances alter cases. If the bag contained valuables, and if it were returned by a man who looked as though he could use it, a reward should be offered. But here great tact is needed. You must not hurt any one's feelings. Your manner is more important than what you say or what you do, and if the reward is refused you must not insist.

When taking leave of a woman, or of a group of people which includes a woman, the gentleman raises his hat. If there are no women in the group and all the men are intimate friends, he may omit the gesture of politeness.

The man who rises in a street car or subway to give a woman his seat, raises his hat. If he is thrown, by a lurch of the car, against a man or woman, he raises his hat and apologizes. If he enters a crowded car with a woman and another man rises to give her his seat, he raises his hat in acknowledgment. If he asks a man for information, he raises his hat when thanking him. If someone asks him for information and thanks him, he raises his hat in acknowledgment.

The gentleman neither accepts courtesies nor extends them to others without raising his hat.

HOW TO RAISE THE HAT

The maxim-maker tells us that "A hat raised half-heartedly is a courtesy without charm."

Since hat-raising is a gesture of courtesy, why not make it courteous? Profound and elaborate bows are

not in good taste and not desirable, but a nod of the head and a cordial smile should certainly accompany the little polite act of raising the hat. The custom of touching the hat, instead of lifting it, is unmannerly and lazy. The hat should be lifted from the head, even if one is greeting another man, and the nod and smile should carry the thought, "There is Mr. So-and-so! How glad I am to see him!"

The high hat or the derby is lifted by holding the brim directly in front, lifting it high enough to escape the head easily and bringing it forward a few inches. A soft hat may be taken by the crown instead of the brim, lifted slightly from the head and put on again. While lifting the hat the head should be inclined slightly.

IN THE AUTOMOBILE

The etiquette concerning a woman's position in a motor is not as strict in this country as it is in Europe. The woman who sits on the left of a man in Europe is in a most questionable position. Therefore most etiquette writers exclaim, "A lady should never be on the left!"

But here again, common sense is the better part of etiquette. Sometimes it is expedient, even necessary, that the woman be on the left. What then? Shall comfort, safety perhaps, be sacrificed to tradition?

Let us say, then, that *whenever possible* the woman should sit on the right side of the man in an automobile or taxicab. If he is driving, she sits on whichever side is intended for a passenger. If the car is being driven by a chauffeur and they are in the back, she should be on the right. In her own car the woman sits on the right, but sacrifices this place to a woman guest if she wants to make her more comfortable.

IN THE STREET CAR AND SUBWAY

It should not be necessary to warn persons who come to see rare and costly engravings that they must not touch them, nor persons visiting the art museums that they must not touch the marble statues with their canes. Yet it *is* necessary.

Nor should it be necessary to warn people not to be boisterous, rude, discourteous in street cars and subways—yet it is. Even people who are ordinarily well bred and well mannered forget to be courteous where courtesy is most necessary.

The rough-and-tumble manners of people in subways and street cars is not necessary and not forgivable. We can forgive haste and even crowding when it is unavoidable. But we cannot forgive the man or the woman who is careless of other people's comfort, who pushes in and out of cars or trains without a thought for the others around him, who stumbles against people and tramples over feet without so much as an apology!

There may not be time for a polite, "I am so sorry!" in the subway or car, when one has been thrown, by a sudden lurch, against another passenger. But there can be no excuse for hurrying ahead without at least a glance of regret, that little smile of understanding that carries with it the thought, "I am so sorry but it was unavoidable. Too bad the cars are so crowded."

To the really well-bred person, boisterous manners—on the street car as in the ballroom—are unthinkable. A person of fine taste and breeding never, by word or action, attracts attention to himself. He talks in quiet and subdued tones. He does not laugh in a manner that attracts the attention of the entire car. He is gentle and courteous in his manners, never stooping

to quarrel in public, always "turning aside wrath" with a quiet and kindly word.

WHO PAYS THE FARE?

Car fare is so small an item that the woman may permit the man she meets in the street and with whom she boards the car, to pay it. But if a man finds himself by chance next to a woman of his acquaintance in the car, he should not offer to pay her fare. If he does, and if she does not want to feel obligated to him even for this slight amount, she may say, "I have the change," and give it to the conductor. No gentleman will insist upon paying a fare when the woman has indicated her intention of paying it herself.

The woman who meets an acquaintance in a restaurant does not permit him to pay for her meal unless he has specially invited her to join him.

It is becoming more and more customary for women to pay their own way, and it is both awkward and in poor taste for men to press the point. It is only when the woman is invited to a matinée, or a tea, or to attend a ball game, that the man assumes all obligations.

GIVING UP THE SEAT

The gentleman still gives up his seat to the lady, despite the fact that, according to Doctor Eliot, "there is a general coarsening of manners."

Etiquette generously forgives the tired elderly man who retains his seat in the crowded subway while raucous-voiced girls, frankly chewing gum, swing from the straps in front of him. But even this tired man, being essentially well bred, will courteously rise and offer his seat to an elderly woman, or to a woman with a child in her arms, or even to a man older than himself.

The man who shuffles half-heartedly out of his seat and steps aside without a word or gesture while a woman standing near by accepts his place, is expressing only half a courtesy. The woman is grateful for the seat, no doubt, but she feels a little uncomfortable. She doesn't like to feel that she is depriving the man of a seat he wants, and the man's attitude gives her exactly that impression. How much more comfortable she would have felt if he had said, "Won't you have my seat?" or even if he had only smiled cordially and nodded!

Whether she accepts or declines the seat offered her, the woman should be gracious and courteous. If she does not express the words "Thank you!" her smile and nod of acknowledgment should convey the thought, "How very nice of you to offer me your seat!"

If she expects to leave the car at the next station, the woman may decline the seat that is offered her, saying, "Thank you! I am getting off at the next station." But she should not refuse the seat if she is remaining in the car, for this would be rude and discourteous to the man who offers it.

A LAST WORD ABOUT COURTESY

Do not wear your courtesy like a watch, to take it out now and then when you want to impress people. Be courteous always, not only in the street and on the car, but in shops, at the theatre, wherever you go, with whomever you happen to be.

Radiate cheerfulness wherever you go. Recall, with Barrie, that "Those who bring sunshine to the lives of others cannot keep it from themselves." Make people feel at ease. Do little kindnesses, express little courtesies, overlook the little rudenesses of other people. Never make another person appear ridiculous,

and rather hurt yourself than injure the feelings of another.

Remember that courtesy, like a boomerang, will return to you who send it into the world. Be courteous to everyone, and you will attract courtesy wherever you go.

Be gentle; be kind; be simple in your tastes and sincere in your actions; let everything you do and say be governed by a desire to please others. For these are the things that distinguish a fine character.

CHAPTER VIII

SELF-CONSCIOUSNESS

THE HERON AND THE EAGLE

One day a gray heron rested for a moment on a rock, warming itself in the sun, at peace with the world. Suddenly the sun was blotted out as a huge eagle swooped down on the wind.

In an instant the heron saw that it was trapped. There was no way to escape. The eagle's cruel talons were close.

Without the slightest indication of panic, without the merest move to escape, the heron took a dignified stand, lifted its head and calmly awaited the enemy. The eagle made its attack with terrific force. The heron did not move. In a breath it was over—the boasted king of birds impaled, run through on the quiet, lance-like bill of the heron!

There is strength in calmness. There is dignity in poise. The sun is mightier than the wind. Nature's greatest forces—heat, light, electricity, gravitation—all are silent.

The brook that hums and dances over the pebbles is shallow. The lake that stretches calm and silent without a ripple on its surface is deep. In the man who is calm, poised, and at ease we recognize power at rest.

Be calm! Let there be about you a "sense of the

stars." Overcome your self-consciousness and timidity. If you are supremely calm, if you act in poise and in faith, your judgment cannot be far wrong and you will invariably know what to do, what to say. It will help you, if you are self-conscious, to memorize these two lines from Browning:

> Go boldly; go serenely; go augustly;
> Who can withstand thee then!

WHAT IS SELF-CONSCIOUSNESS?

Unquestionably, self-consciousness is the result of too much self-thought. The self-conscious are always *conscious of themselves*, wondering whether they are impressing people, hoping that they are not making blunders, uncomfortable, unhappy, ill at ease!

There are many things that cause self-consciousness. Some people are naturally shy and timid. Others are highly sensitive and are always imagining slights and injuries. Still others are never sure of themselves, always wondering whether they have done or said the wrong thing. And there are some so proud and self-centred that they are never comfortable and at ease unless they outshine everyone else.

All these things cause self-consciousness. And all of them, with a little patience and perseverance, can be overcome.

It is said that the famous Hawthorne was so shy and self-conscious that he would run out of the house and hide himself whenever he saw visitors approaching. He was heartily ashamed of himself, but instead of trying to overcome this self-consciousness, he sought and found forgetfulness in his books and writings.

His wife, however, who was also very timid and retiring by nature, was forced to overcome this timid-

ity for the sake of the hospitality of the Hawthorne home. Because she determined, and honestly tried to do so, she overcame her self-consciousness and developed a wonderful ease and poise of manner. Soon she found herself able to mingle with the most highly celebrated people, without the slightest consciousness of self.

FORGET ABOUT YOURSELF

That is the first step in overcoming your self-consciousness. The less you think about yourself, the less conscious of self you will be.

And there is only one sure way to forget about yourself. Think more of others! Take a keener and more sincere interest in people. Send your thoughts abroad, far beyond the selfish little boundaries of your personal world. Remember the maxim-maker who says, "If you would be interesting, forget about yourself."

The child fascinates and charms us because of its unself-consciousness.

The orator who loses himself in the magic of his words strikes the "divine spark" and sweeps us away by his eloquence. We no longer see him; we hear only what he is saying.

The musician who cannot forget self takes something beautiful away from his playing; and the writer who is never lifted out of the shell of his own personality is never a genius.

It is when we forget ourselves that we do the really worth-while and interesting things. It is when we forget ourselves that we find beauty everywhere around us, that we see charm in the most commonplace people, that we feel happy and at ease in the company of our fellow beings.

Forget about yourself!

WHY SOME PEOPLE ARE NEVER AT EASE

If there is anything in all the world that cannot possibly be concealed, it is self-consciousness. If someone in our presence is embarrassed and ill at ease, we know it. He shows by everything he does and says that he is uncomfortable.

Some people are never at ease among strangers. They are always "tongue-tied" in conversation, uneasy, and out of place at the gathering. This is self-consciousness of a very apparent form. It is caused through lack of knowledge, through fear of blundering, through the embarrassment of awkward manners.

The way to overcome this form of self-consciousness is to be sure of yourself. There is no need to be hesitant and in doubt. You can *know*. Find out precisely what is correct and what is incorrect—and then forget about it. This work tells you exactly what to do, say, write, and wear on every occasion; make it a practice to do and say the correct thing always so that you will be able to do and say these things unconsciously, without stopping to think about them.

Perhaps you have not had much opportunity to mingle with people. This, too, causes self-consciousness. Get out among people as much as you possibly can. Attend every social function to which you are invited. Force yourself to meet new people, to make new acquaintances. You can gain more from mingling with people than you can from any book ever written.

OVERCOMING TIMIDITY

The greatest value of etiquette is that it makes you sure of yourself, gives you the poise and ease that enable you to mingle with the most highly cultivated

people without feeling uncomfortable and embarrassed.

But etiquette cannot overcome timidity—unless you help. "*Cogito, ergo sum*"—"I think, therefore I am." If you *think* timidity, you are timid. If you *think* blunders, you are likely to make blunders. If you hold the suggestion of inferiority in your mind, you cannot hope to overcome the timidity and shyness that are making you unhappy.

It is not easy to overcome timidity, but it can be done. We must remember that all improvement is hard. The secret is in doing the difficult thing until it becomes easy.

To overcome timidity, you must develop faith in yourself. Force all thoughts of inferiority out of your mind. Don't be afraid of people. Express your opinions. Join in conversation without hesitancy and take an interest in everything that is going on around you. Never, for an instant, permit yourself to become so wrapped in your own thoughts that you find it more comfortable to be with yourself than with others.

This is what Orison Swett Marden advises you to say to yourself if you are timid, bashful, shy:

> "I will no longer suffer this cowardly timidity to rule me. I am made by the same Creator who has made all other human beings. They are my brothers and sisters. There is no reason why I should be afraid to express what I feel or think before them than if they were in my own family. I have just as much right on this earth as any potentate, as much right to hold up my head and assert myself as any monarch. . . .
>
> "I will quit this habit of appearing to apolo-

gize for being alive. Henceforth I shall carry myself like a prince. I will act like one, and will walk the earth as a conqueror. I will let no opportunity pass to-day for assuming any responsibility which will enlarge me, for expressing my opinion, for asserting myself whenever and wherever necessary."

Timidity is the result of a subconscious feeling of inferiority. It is a result, rather than a cause, of self-consciousness. Overcome your self-consciousness and you will find yourself becoming poised, calm, sure of yourself, unafraid.

IF YOU ARE SENSITIVE

There are certain plants so sensitive that their leaves close the moment they are touched. There are people like these plants who are so highly sensitive that at the least slight, fancied or real, they close up tightly within themselves.

Sensitiveness is a form of pride, and pride offends and irritates people. It is an exaggerated form of self-consciousness. It is the result of too much thinking about self.

If you are sensitive you build a barrier about yourself. People are afraid to talk to you for fear they may hurt your feelings. They must be constantly on guard. They do not feel comfortable in your company.

Tear down this barrier! Don't go about with the injured air of a martyr. People may sympathize with you, but they won't welcome you and be glad to see you. If you see two persons talking together, don't be sure that they are discussing you. They are not. Don't imagine that you are the centre of observation,

that people are criticizing you, that every careless remark is meant as a personal affront.

It is selfish, this sensitiveness. It reveals sooner than anything else that you are bound up in your little world, that you are not interested in things outside of yourself. The way to overcome it is to mingle freely with people and to be as impersonal as you possibly can. Do not brood over simple remarks and magnify them in your mind. Refuse to accept an affront. Force yourself to overlook the trifles that you are inclined to take so seriously. Learn to be

A "GOOD MIXER"

The sensitive person is never a good mixer because people are uncomfortable in his company. Nor is the self-conscious or timid person a good mixer.

Unless you have perfect ease and poise of manner, you cannot hope to be socially popular. If you are embarrassed and ill at ease, those who are with you will feel embarrassed too. That is why it is so important that you overcome your self-consciousness.

The good mixer is generous, with a spirit of goodwill toward everyone. He is big-hearted, lovable, and everyone likes to have him around. No hostess ever forgets to invite him.

The good mixer has the delightful habit of saying nice things about others. He never looks for faults, but somehow is always discovering good. He is a magnet; people everywhere are drawn irresistibly to him.

The good mixer is as much "at home" in the fashionable drawing-room as he is in his own home. He feels at ease and comfortable with everyone, and everyone is at ease with him. He doesn't *try* to be at ease. He is simply and sincerely in harmony with the whole world of human beings, and you feel it instinctively

as you stand and chat with him. He makes you feel comfortable and happy; you don't want him to leave.

The good mixer just will not listen to unpleasant things. You can talk about John So-and-so's faults, if you like—but not to our good mixer. He will grin at you and say, "But really, now, don't you think he's a pretty good sort?" And perhaps he will tell you some wonderful thing about Mr. So-and-so that you never even suspected!

The good mixer is always thinking of someone else, always expressing an interest in what others are doing, always showing people by his attitude that he is sincerely interested in them and glad to be with them. You cannot keep him sitting quietly in a corner when there are others in the room. He wants to be with them, near them. He wants to talk with them and laugh with them. He wants to tell them his opinions, and listen in turn to theirs.

The good mixer is cheerful and pleasant. Even if he is unhappy, he does not let others see it.

And because of all these things, the good mixer is wanted everywhere. He is popular. He is liked. He is a social favourite.

You can be a good mixer.

THE MIRACLE OF FAITH

You cannot overcome the handicaps that are keeping you from social popularity if you lack faith in yourself. But with faith and confidence, your timidity, your self-consciousness, and your sensitiveness will vanish so quickly that you will be amazed.

He can who thinks he can. Self-consciousness is a state of mind. It can be overcome, just as a bad habit can be overcome. But before anything else you must ***believe that you can overcome it.***

Do not be afraid to have too good an opinion of yourself. Of course, egotism and aggressiveness are as fatal to social happiness as is self-consciousness. As Dr. Frank Crane says, "It is as bad to be too cocksure of things as it is to be a doubter. Somewhere between these two extremes you want to build your house."

Have faith in yourself. You *can* overcome your self-consciousness. You *can* overcome your timidity. Don't be ashamed of your shyness for that will only make you more conscious of it. Instead of shrinking from strangers force yourself to meet them, to mingle with them, and remember that it is in struggle that strength is born. Be confident, sure of yourself, calm.

HOW TO DEVELOP POISE

The first thing you notice about a well-bred man is his poise. You know at a glance that he is in complete command of himself, that he is not a slave of his moods and his impulses, that he will be calm and self-possessed no matter what happens.

Poise is a valuable thing to have, in business and in social life. It protects you from doing and saying things you may regret. It is an armour against embarrassment. It gives you a sense of ease and comfort.

With poise there can be no sudden "flying to pieces," no going into a rage over trifles. The man of poise never loses his temper, never makes a spectacle of himself, never gives vent to his anger in an explosive fashion. No matter what happens, he is calm. But in this very calmness we recognize a *power at rest.* It requires greater strength to remain calm than it does to lose one's temper.

Poise comes from within. Before you can have

poise you must "Know thyself!" That is the maxim of Thales, the old Greek realist. The ancients thought this maxim so divine that they said it fell from heaven.

It is in solitude that you learn to know yourself. One of the finest methods of developing ease and poise is to mingle with other people, but the final touch of poise comes through self-analysis in solitude. You need solitude, even though it may be for only a few moments each day. And you need it particularly if your day is crowded with many things.

Remember the story of Southey, the poet, who was relating with pride how he filled in every moment of the day. He told how he studied Portuguese while he shaved, translated Spanish an hour before breakfast, read all morning, and wrote all afternoon—made use of every minute. An old Quaker lady who had been listening to him said, "Friend, when does thee do thy thinking?"

No matter how crowded your day may be, devote a few moments to *thinking poise.* If you are "all hands and feet" in company, you will find it helpful to practise sitting before a mirror at complete rest. Let your hands fall in graceful, natural attitudes. Relax. Cast all disturbing thoughts from your mind and experience the "majesty of calmness." Think poise and practise poise for a few moments each day, and you will find yourself developing a new charm and ease of manner.

CHAPTER IX

THE RULES OF PRECEDENCE

HOW IMPORTANT IS PRECEDENCE

Wars have been fought and thrones have been lost through matters of precedence.

In 1661 the Spanish envoy attacked the carriage of the French ambassador in the streets of London, hamstrung his horses, and killed his men, to prevent him from reaching the palace first.

History tells of two envoys, one from Genoa and one from Brandenburg, who fought in the King's bedroom at Versailles because neither would give the other precedence, both demanding first audience with the King.

And there is still another story of two ambassadors who met face to face on the bridge at Prague and stopped there for an entire day, because each believed that to give the other precedence would be a disgrace to his own country.

To such extremes was the matter of precedence carried in other days, not only at the court but among the people in the cities. It enjoys no such importance to-day, except in diplomatic circles and at the courts of Europe. In modern social life all precedence has been reduced to a few sane and sensible rules of no particular importance or significance in themselves, but observed by all well-bred people because they are,

like the handclasp and the raising of the hat, "gestures of politeness."

"LADIES FIRST!"

The first general rule of precedence to remember is "Ladies first." There are only a few exceptions to this rule, as we shall presently see.

When ascending and descending stairs the woman precedes. After dark, or where there is danger of tripping, it is permissible for the man to precede.

In entering a restaurant the woman precedes. If two men and two women are together, the women enter first and are followed by the men. In this order they follow the head waiter to their places. The women precede also when leaving the restaurant.

The woman always enters a street car, motor, or other conveyance before the man. She goes through all doors first. But when alighting from a car the man precedes and offers his hand to the woman to assist her.

AT THE THEATRE

Here we find an exception to the general rule. Where there are tickets of admission to be tendered, at the theatre or auditorium, the person with the tickets is always first. If it is a theatre party composed entirely of women, the hostess enters first and leads the way down the aisle. If a man and a woman attend the theatre together, the man precedes with the tickets, but when they reach their places he steps aside and permits the woman to enter first. A woman never takes the aisle seat if she is with a man.

Going down the aisle is not a matter of precedence but of seating. If several people attend the theatre together, they should determine before going down the aisle how they are to sit and take the correct positions,

so that there will be no confusion when they reach their places. It is very important to observe this courtesy if the curtain has already gone up.

If two men and two women attend the theatre, it is not necessary for the men to stand aside while the women take their places. If the performance has started, this would be rude and inconsiderate to the people behind. The woman who is to have the farthest seat enters first and is followed, not by the other woman, but by the man who is to sit beside her. Then the other woman enters, and the other man. This saves confusion and disturbance.

When leaving the theatre, women precede men down the aisle.

ENTERING THE DINING ROOM

The hostess always enters the dining room with the principal guest of the evening. The host enters with the wife of this guest.

The correct order of precedence is for the host to enter first with the woman who is to sit at his right. The other guests follow in the order arranged by the hostess, each man taking in the woman who is to be his dinner partner. Husbands and wives are never sent into the dining room together.

The hostess brings up the rear, entering on the arm of the principal guest or the guest of honour.

LEAVING THE DINING ROOM

At the conclusion of a dinner, the hostess glances at one of the woman guests, usually the wife of the guest of honour, nods to her, and slowly rises. The guest rises with her, and in an instant everyone is standing.

The men offer their arms to their partners and walk with them back to the drawing room or the library.

Here the order of precedence is reversed and the hostess leads the way with the guest of honour. In the drawing room each man bows slightly to his partner before leaving her to join the host in the smoking room.

ANNOUNCING GUESTS

There are certain rules of precedence to be observed in announcing guests. The butler precedes the guests a few steps into the drawing room or reception room and says, in a low but distinct voice, "Mrs. Johnson." Mrs. Johnson enters, and the butler announces in the same tone of voice, "Mr. Johnson." In some homes it is customary to have guests announced in this fashion, "Mr. and Mrs. Johnson." But the man always falls behind his wife a step or two when entering the room.

Men of high executive rank take precedence over their wives. They are announced first and enter first.

For instance, the President and his wife would be announced as "The President and Mrs. Coolidge." The President would enter first and Mrs. Coolidge directly behind him. This same form is used for all men of high rank.

At a dinner given in honour of Mayor Hylan, the butler would announce, "The Mayor and Mrs. Hylan." The Mayor would precede in entering the room. In any other city than New York the announcement would be, "The Mayor of New York and Mrs. Hylan."

A senator and his wife are announced as "Senator and Mrs. Bronson," but in this case the latter enters the room first because the office of senator is not executive.

Titled guests are announced by their titles, as for instance, "The Duke and Duchess of Landly."

OTHER RULES OF PRECEDENCE[1]

In boxes at the theatre or opera, the hostess occupies the least desirable position, giving the seat with the best view to the oldest or most distinguished guest. If there are two women with the hostess, the middle chair is usually occupied by the younger, the hostess taking the last chair for herself. The men occupy the chairs behind, the host generally taking the chair directly behind his wife.

The bride is entitled to first calls after the return from the honeymoon. She issues at-home cards and is not expected to call until others have called upon her.

Newcomers in a strange locality wait for first calls before calling on their neighbours. At the beginning of a social season, it is customary for a younger woman to call first upon an older.

At a coming-out party, the débutante stands beside her mother to receive with her. The mother greets each guest first, then the daughter. The father does not stand in line with them.

[1]For rules of precedence that do not appear here, look under the various chapter headings.

CHAPTER X

CARDS AND TITLES

THE MATERIAL

The lady who lived in Paleolithic times left a bit of carved stone at her neighbour's cave as a sort of peace offering. The first visiting card, if you please! The stone card has gone somewhat out of fashion, but the modern visiting card holds a very definite place in the social scheme.

Cards to-day are engraved in plain black on white. Tinted cards are not in good taste, nor are cards engraved in colour. Sometimes a very pale gray or a delicate buff card is used, and it is not objectionable if it is engraved neatly and simply in black. But a gray card engraved in blue or a pale blue card engraved in orange (and we have actually seen such cards!) are in poor taste and are not used by well-bred people.

For visiting cards a thin stock should be used, as this makes it possible to carry a greater quantity. But the stock should not be as thin as paper.

The correct card is engraved with the title, the name and the address. Simple, clear lettering is always the best. All ornate lettering, with the exception of Old English, should be avoided; and it is wise to remember that small letters always look smarter than large. Script, though seldom seen, is in good taste. Shaded block and plain Roman are perhaps the most popular.

Before deciding upon your cards it is a wise plan to visit a fashionable stationer and look at the various kinds of engraving, selecting the one that best suits your taste.

SIZES FOR CARDS

The sizes for cards change according to the fashion of the season, though never radically. Following are the approximate sizes for the ordinary visiting cards.

The woman's card rarely measures more than from 3 to 3¼ inches wide by from 2¼ to 2½ inches high.

For a young girl the card is a little smaller. It is usually more square in shape, as, for instance, 2¾ inches wide by 2¼ inches high.

The man's card is usually long and narrow. The popular size is 1⅝ inches high by 3¼ inches long.

Double cards, that is, cards on which the names of husband and wife or mother and daughter appear, should be about 3½ inches wide by 2½ inches high.

The correct card is of pure, unglazed bristol board with no decorations or borders.

THE MAN'S CARD

If they prefer, bachelors may have their cards engraved with the name of their club, instead of their home or lodging address. Sometimes both the home address and the name of the club appear on the card, in opposite corners. In this case the home address should be in the lower right corner, the name of the club in the lower left corner.

A business address is never engraved on a social visiting card. Nor does an "at home" day ever appear on a man's card.

TITLES ON CARDS

No man has his name engraved on his card without the title of "Mr." before it. Nor are initials engraved on a card that is faultlessly correct. A gentleman's card should read:

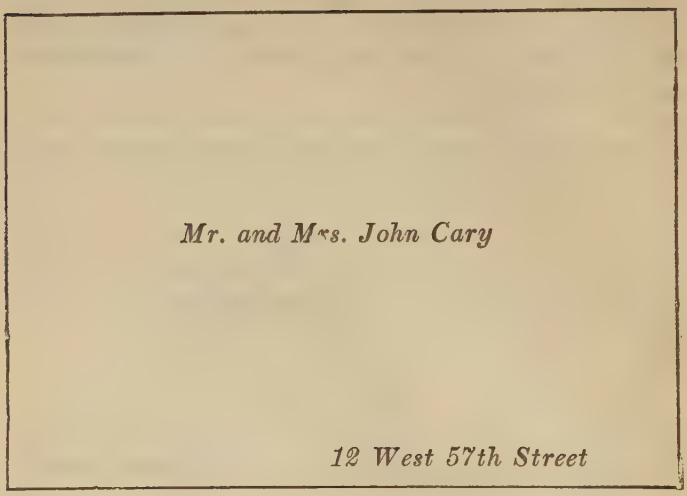
Mr. John Corbett Huntington

However, he may if he prefers, use an initial in either of these two fashions: "Mr. J. Corbett Huntington" or "Mr. John C. Huntington." The form "Mr. J. C. Huntington" would not be in good taste.

The "Jr." at the end of a man's name does not take the place of the title "Mr." The card is engraved, "Mr. John Corbett Huntington, Jr." If the form *junior* is used it appears just as it is printed here, without a capital J.

Young girls above sixteen and young women always use the title "Miss" before their names on visiting cards. No pet names or abbreviations should be used such as Polly for Pauline, or Dolly for Dorothy. Nicknames never appear on the card of the lady or the gentleman.

The joint card for a man and wife is engraved as follows:



A doctor, minister, judge, or a military officer has his cards engraved with an abbreviation of his title. For instance: "Dr. John Cary" or "Rev. William King" or "Col. Henry Browning." The joint card for a doctor and his wife would be engraved, "Dr. and Mrs. John Cary."

A widow continues to use her deceased husband's name on her cards. She remains "Mrs. John Cary" and not "Mrs. Mildred Cary." Her own Christian name is used only in business or in legal matters.

SOME SPECIAL POINTS OF IMPORTANCE

A woman does not share on her cards the title of her husband. For instance, the wife of our President has her cards engraved, "Mrs. Calvin Coolidge." The

wife of a secretary, judge, general, or admiral does not use any other title on her personal card than "Mrs."

A wife always bears the exact same name as her husband on her social cards. If he adds "Jr." to his name it appears on her cards also. For instance, the wife of Mr. John Cary, Jr., has personal cards that read, "Mrs. John Cary, Jr." However, the wife should not continue to use "Jr." on her cards when her husband no longer adds it to his name.

The card of the woman who has divorced her husband remains the same. The woman who wins a divorce retains the legal and social right to use her husband's full name. However, if her name was Mildred Cary before her marriage to John Huntington she may, if she prefers, call herself "Mrs. Cary Huntington." Under no circumstances does she call herself "Mrs. Mildred Cary."

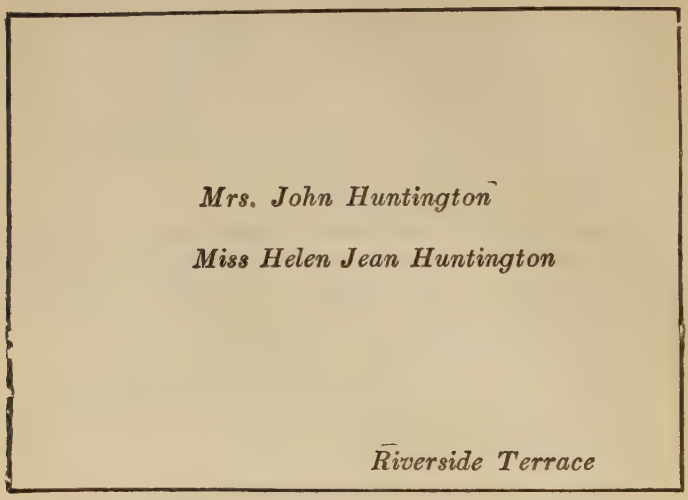
THE CARD OF THE DÉBUTANTE

At the time of her coming-out a young girl may have her name engraved jointly on a card with her mother's name.

With the passing of the formal call, the joint card is falling into disuse. It is becoming more and more customary for the débutante to have personal cards of her own—even though her name may appear under her mother's. This joint card, with the girl's name underneath her mother's announces wherever it is left that the daughter is now "grown" and therefore eligible to receive invitations.

If used in preference to the personal card by the débutante, the joint card is correct only during her first year in society. After that she is expected to have cards of her own.

Here, for instance, is the model joint card for a mother and her débutante daughter:



The name of a daughter never appears on the double card used by husband and wife. It would be incorrect, for instance, to have cards reading,

Mr. and Mrs. John Cary
Miss Helen Cary

The only exception to this rule is when a motherless girl lives with her father and attends social functions with him. In this case they may have a joint card for convenience, reading,

Mr. John Cary
Miss Helen Cary

INDICATING THE DAY AT HOME

Many hostesses still indicate the day at home on their visiting cards, although this custom too is rapidly disappearing. Though the "day at home" still flourishes in Washington and in many small towns throughout the country, it is no longer a general fashion.

When it appears on the visiting card, the at-home day is in the lower left corner. Here is an example of a visiting card with the at-home day indicated:

Mrs. John Huntington

Tuesdays *15 West Terrace*

This card means that Tuesday is the one day of each week that Mrs. Huntington remains at home to receive and entertain guests.

THE USE OF CARDS

Visiting cards serve many useful purposes. They are primarily, as the name implies, cards for visiting—that is, to leave when one goes calling. The various

social calls and the number of cards to be left will be discussed in detail in the following chapter.

The double card for man and wife is sent with a wedding present, with flowers to a funeral, with a gift to a débutante or with any other gift that comes from both. It is used also, of course, for formal visits.

The man who sends flowers or candy to a young woman includes his visiting card, drawing a line through "Mr." If the card is sent merely as a form of identification this is not necessary, and the card may remain as formal as it is engraved. But if a message is written on the card—as, for instance, "I hope you will enjoy this book"—the sender crosses off the "Mr." or "Miss."

Very often visiting cards are used in this fashion to send messages. A young woman who sends flowers to an elderly woman who is ill may include her visiting card, drawing a line through the "Miss" on the card and writing her message in ink above the name. The message, in this case, should be addressed to the person for whom it is intended, as:

"Dear Mrs. Cary:
I hope you are feeling better and that
these flowers will help to cheer you."

No signature is necessary. The name on the card takes its place.

When one is stopping temporarily in a strange city and wishes to notify friends, the ordinary visiting card may be sent with the temporary address written on it in ink. The visiting card is frequently used to notify friends of change of address.

THE P. P. C. CARD

This is a special card which is left at the homes of friends and acquaintances, or sent to them through the

mail, before leaving on a trip. Such cards are essential when one leaves a locality for good, when one goes to a distant place, and when one goes away for a long time. A man and woman leaving for France, for instance, where they expect to remain for a year or so, issue P. P. C. cards to all their friends and acquaintances a few days before departure.

The card derives its name from the French phrase *pour prendre congé*, which means "to take leave." It is just an ordinary visiting card with the initals P. P. C. written in ink in the lower left corner. No acknowledgment is necessary on the part of those who receive the cards, except in the case of special friends who send *bon voyage* gifts and are on hand to see the travellers off.

OTHER KINDS OF SPECIAL CARDS

Cards are frequently used for announcing weddings. These announcement cards are issued to those who received no invitations. They are not really cards, though they are called such. Your stationer will show you the accepted styles and forms. A model announcement is given on page 185, Volume I.

Though some writers on etiquette deny that there is such a thing as a card for announcing engagements, there is emphatically such a card and it is being used constantly by people of good social standing. It was not regarded as good form at one time, but it has been found practical and expedient; and the new etiquette always gives way to common sense.

The announcement card *is* good form for making engagements known. It is a neat, engraved card sent through the mail in double envelopes like the wedding invitation. Your stationer will be glad to show you styles and forms.

Births also may be announced by card. Sometimes a tiny white card engraved with the baby's name is attached to the joint card of the man and wife with a narrow white satin ribbon and posted to all friends and acquaintances. In lieu of an address, which appears on the joint card, baby's card bears the date of birth in the lower right corner.

CARDS FOR MOURNING

People in mourning generally observe the old tradition of edging their stationery and their visiting cards with black. These black borders should be very narrow, never more than ¼ of an inch; and cards so bordered should never be carried by people who are not in strict mourning garments.

It was until recently the custom to start with a rather wide border of black on the card and gradually reducing it. During the first year of widowhood, for instance, the mourning card had a border ¼ of an inch wide. This was diminished $\frac{1}{16}$ of an inch during the second year; and every six months after that the same amount was taken from the border until mourning was put off entirely and the card was no longer a mourning card.

This is no longer done, except in rare cases. A neat, narrow border between ⅛ and ¼ of an inch is selected for the card, and this border remains until mourning is discarded.

PROFESSIONAL AND BUSINESS CARDS

With business cards, as with social cards, pure white bristol board with black engraving is the best taste. However, there is more room for originality in business cards, and the use of colour is permissible. Sometimes,

for advertising purposes, it is even desirable that a remarkable or unusual effect be achieved.

This is not true, however, of the professional card—that is, the card of the doctor or the music teacher. Such cards should be impeccably in good taste with no garish display, no ornamentation.

For his professional card, the doctor may choose either of these two forms: "John Cary, M. D." or "Dr. John Cary." In the lower right corner of the card the address is engraved; in the lower left, the office hours.

The business card may bear whatever information is necessary to represent the person whose name appears upon it. The salesman or representative of a particular firm has that firm's name engraved on the card. Sometimes the firm name is featured and the name of the representative appears in the lower left corner.

It is very poor taste to use business or professional cards for social purposes.

CHAPTER XI

CALLING CUSTOMS

PASSING OF THE FORMAL CALL

Shadowy ghosts of the brougham and victoria still linger around Washington Square. Phantom ladies with nose-veils and parasols seem to slip in and out of old brownstone houses on lower Fifth Avenue. But visiting cards yellow in their cases and visiting days pass by forgotten, while an old custom fades slowly out of memory.

Like so many old and delightful customs, the formal call is disappearing from social life. It has had its day and, except in diplomatic circles, that day is over.

Many are the grandmothers who can remember when the formal visit was at its height. Life was an endless round of calling, card-leaving, calling and card-leaving again! One came in one's very best visiting dress and bonnet to leave one's cards with a smart and faultless butler. A "visit" in those days was a formal and an impressive affair, with a sense of duty rather than of friendliness toward one's neighbours.

And yet, the custom was not without its charm. There are many who watch with regret the passing of the formal call and would like to see it revived. But it has gone out of fashion in New York; and since New York sets the pace for the rest of the country, the formal call is rapidly becoming a tradition. It is going the way of the old-fashioned day at home.

There are, nevertheless, still a few occasions when etiquette demands that calls shall be made and that cards shall be left.

CALLS OF OBLIGATION

The one general rule to remember is that you must always call and leave cards upon those people at whose homes you have been formally entertained.

A few days after dining for the first time at the home of a new acquaintance, it is necessary that you call and leave your card. Even if you do not accept the invitation to this dinner you are obliged to make your "duty" visit and leave your card.

A first call may never, under any circumstances, be ignored. For instance, if you have met Miss Blank at the home of a common friend, and Miss Blank, being the younger, calls at your home first, you must return the call and leave your card. If you are eager to continue the acquaintanceship with Miss Blank, if you feel particularly friendly toward her and you know that she returns that friendliness, you may call when you know she is at home, visit her in the true sense of the word, and even if you do not leave your card etiquette will not be greatly outraged. But if you are not eager to continue this acquaintance, you must, nevertheless, return the call made upon you and leave your card. This is distinctly a call of obligation. A second call, however, is not necessary.

It is also obligatory to call and leave a card on, or send flowers to, an acquaintance who has had a bereavement; to leave cards of inquiry or send flowers to sick people; to make a call of congratulation and leave cards upon the acquaintance who has announced a birth, or upon the young woman who announces her engagement.

THE VISIT BEFORE THE INVITATION

Let us pretend that your daughter is being married, and you want to invite everyone in town—everyone you have ever met, or seen, or smiled to! Good form says that this cannot be done. A visit must be paid before issuing a *first invitation.* Thus, if you met Mrs. Clark at a church social but she had neither called upon you nor you upon her, it is now necessary before you may invite her to your daughter's wedding to call at her house and leave your card.

This is a poor example because one would not invite to a wedding people who are not friends or acquaintances of the bride's family or the groom's. But it serves to illustrate the point: first invitations should not be issued before a visit has been made. A new custom, which is quite acceptable, is to send one's card with the invitation and so obviate the necessity for the call.

The only time that the invitation may be issued without a call is when an elderly woman invites a young girl to her home. This is especially true where the elderly woman and the girl's mother are acquainted.

AFTER A WEDDING

There are definite calls of obligation after a wedding. For instance, it is essential for the maid of honour, matron of honour, best man, bridesmaids, and groomsmen to call upon the bride's mother within three weeks after the wedding. All guests also are expected to call and leave their cards.

If the wedding was at the home of a married sister or friends, calls must be made upon this sister or friend as well as upon the mother of the bride.

In due course, these people who called upon the

mother must also call upon the bride and the groom. Upon the return from the honeymoon, the bride issues at-home cards and waits for first calls. She does not call upon her friends and relatives until they have called upon her.

ABOUT CARD-LEAVING

Books on etiquette give altogether too much attention to the now nearly obsolete custom of card-leaving. Of course, cards are always used when sending wedding gifts, making the few formal calls that one does make, etc. But if the truth be known, even people of high social position use scarcely a dozen visiting cards a year.

This does not apply, of course, to people who live in Washington and move in diplomatic circles. It applies to those people who have their own circle of friends upon whom they call and who call upon them without thought of card-leaving; people who, when they call upon new acquaintances, think more of friendliness than of formality.

People who are of the same age do not, as a rule, make formal "visits" upon each other. They call, not out of a sense of duty, but because they enjoy each other's company and want to have a jolly informal chat. People who are on intimate terms go to see each other whenever they please, without thought of whose "turn" it is. If they want to be technically correct they leave cards; if cards are forgotten, no one regards it as a very serious breach of conduct.

But for the few occasions when one does make formal calls and leave cards, it is necessary to know just how many cards to leave. Regarding the number of cards left at houses, *Vogue* says;

"The underlying idea is that women visit women only and men visit both men and women. When leaving cards, therefore, a woman leaves hers for whatever woman or women are in the house and her father's or husband's or brother's cards for both the men and women of the family."

Thus a married woman making a formal "duty" call upon Mr. and Mrs. Blank, at whose home she and her husband dined, leaves one of her cards and two of her husband's: her card she leaves for Mrs. Blank; her husband's cards are one for Mr. Blank and one for Mrs. Blank.

If it so happened that this man and woman were invited to dine at the home of Mr. and Mrs. Blank for the purpose of meeting Rev. and Mrs. Peters, it is necessary to call and leave cards not only upon the host and hostess, but upon Rev. and Mrs. Peters who were the guests of honour.

MORE ABOUT CARDS AND CALLING

Until recently many people turned up one corner of the visiting card. Sometimes the purpose was to indicate that the card was left at the door in person and not sent in an envelope. Sometimes it was to indicate that the card was left for all the women of the family—depending upon whether the right or the left corner were dog-eared. This custom of bending cards is no longer regarded as in the best of taste.

A caller does not, on any occasion, carry in his card and present it like a *billet d'admission*. Visiting cards are placed on the card tray offered by the butler, or on the card tray near the door if there is no butler. A woman never presents her card to the hostess.

Frequently one has occasion to call upon a friend or an acquaintance who is at a hotel or inn. If the person you have called to see is not in, you leave your card. It is necessary in this instance to mark the card for the person for whom it is intended, otherwise it is likely to go astray. Just write "For Mrs. Blank" above your own name on the card. If you want to leave a message it may be written on the card, but the card should then be slipped into an envelope and addressed to the person for whom it is intended. People of good taste do not leave personal messages displayed on cards at a hotel.

The married woman, when leaving cards, does not use the joint cards which bear "Mr. and Mrs. Blank": she leaves one of her own personal cards and two of her husband's. Good form does not permit a woman to leave a card for a man, nor does good form permit a woman to call upon a man except for business or professional purposes. In this case she uses business cards, not social cards.

The woman whose son has just returned from college may call upon all her friends and acquaintances and leave not only her own card but her son's. This announces wherever the cards are left that the son is now at home and ready to receive invitations. It is for the same purpose that the débutante makes a round of formal calls with her mother and leaves her card upon friends and acquaintances.

THE OLD-FASHIONED DAY AT HOME

Though, as we have already indicated, the day at home is no longer a sacred social institution, there are still many hostesses in lovely, old-fashioned homes who are faithful to their old-fashioned at-home day. The younger generation may dash to the country club for

golf if it likes, or meet in "Fashion Row" for gossip, but these hostesses who have watched the younger generation grow up remain at home to welcome and entertain callers.

And there always *are* callers! Someone always seems to drop in for a chat and a cup of tea on the hostess's at-home day. There is one charming hostess in New York who keeps "open house," as she calls it, on Thursdays—and on Thursdays all her old friends keep dropping in, "just for a moment, you know!" There is something beautiful and enchanting in a custom that belongs to another generation but lives on in our own.

The friend or acquaintance who has an at-home day should be given the courtesy of having that at-home day honoured. If you know, for instance, that Mrs. Blank receives on Tuesdays, do not be so discourteous as to call on Fridays, unless you just wish to leave your card and pay a "duty" call. But if you expect to be admitted, if you want to make a friendly visit, observe the day at home.

After the first call on the hostess's day at home it is not absolutely essential that you leave your card.

RECEIVING CALLERS

The hostess who observes a special at-home day should be ready to receive her first caller by a few minutes before three o'clock.

When there is no at-home day, the ceremonious visiting hours are between three and five and the hostess may receive or not as she pleases. The servant at the door may be instructed to say that the ladies are "Not at home," in which case the callers leave their cards and depart at once.

It is always important to leave instructions at the

door. The servant should not accept cards from visitors, take them to the hostess and then return to say she is not at home. This is rude and discourteous. Once a visitor's card has been admitted, she should be admitted too. But if the servant has been instructed beforehand, he may say "Mrs. Blank will be home at 5:30" or "Mrs. Blank is not at home to-day."

The caller at an apartment house should first have the hall boy telephone to the hostess before going up. It is not permissible except among very intimate friends, to go up unannounced.

On her day at home the hostess serves tea, but this is not necessary when a chance caller drops in for a few moments. The old pressing hospitality has disappeared and no hostess of good taste insists that her guest have tea or coffee when the guest has already refused.

Of course, the hostess offers her hand in greeting to all guests, men and women, as they arrive and expresses pleasure at seeing them. Exaggerated greetings, however, are in poor taste; a cordial phrase such as "How do you do, Mrs. Blank. I am so glad to see you" is quite sufficient without an added string of compliments. The hostess rises when greeting guests and also when taking leave of them.

WHEN MEN CALL

Men usually make their social calls on Sunday afternoons and on convenient evenings during the week. It is also considered good form for business women to make their calls at such times.

A man is expected to make calls of condolence, inquiry, and congratulation upon all his intimate friends, men and women, whenever such occasions arise. He is also expected to call promptly upon a hostess who has

entertained him at a dinner or a dance. He does not call again unless invited to do so by the hostess.

Here again, etiquette is tempered with common sense. If Mrs. Blank invites Mr. Brown to dinner, and Mr. Brown has long been a friend of the family, it is not at all necessary for him to make a "duty" call and leave his card. But if this happens to be the first time Mr. Brown is dining at the home of Mrs. Blank, courtesy demands that he make the call. It is expected of the well-bred man.

Men who are invited to balls, dinners, theatre parties, garden parties, etc., and do not accept must not only send their regrets to the hostess but must, within ten days or two weeks, call and leave their cards.

Etiquette pardons the social sins of the man who is in business and whose time is not his own. But not even the most generous etiquette pardons the man who accepts invitations to dinners, parties, dances, and luncheons without once during the season visiting those homes where he was entertained. There may be an excuse for social carelessness when one's time is busily occupied; but what excuse can there be for lack of ordinary courtesy and civility?

The married man escapes many social duties by having his wife make the calls of obligation. But calls of inquiry upon a friend who is ill, or of condolence upon a friend who has suffered a bereavement, are best made in person.

CALLING UPON A YOUNG WOMAN

Until recently it was the custom in some sections of the country for the man to ask permisssion to call upon a young woman whose acquaintance he had made. In other sections of the country just the opposite form prevailed, and the young woman was expected to in-

vite the man to call. The form you observed depended entirely upon the section of the country in which you lived.

In this new era of informality, form is largely forgotten by the younger generation. If a young man meets a young woman he admires, and if he wants to call on her, he asks to be invited. If a young woman meets a young man she admires, she asks him to call. Etiquette recognizes both forms.

Thus sometimes the man says, "Miss Blank, may I call some evening when you and your mother are at home?"

And sometimes the young woman says, "Mr. Brown, Mother and I will be at home Wednesday evening. Wouldn't you like to stop in for a little while?"

For a man to ask permission of a young woman's mother to call again is to convey a distinct compliment. The well-bred man rarely forgets to do this. It is not necessary after he has been at the house two or three times.

The calls which a man makes upon a young woman are not formal and he may call as often as he likes. No man of good taste, of course, calls where he feels himself to be unwelcome.

RETURNING SOCIAL CALLS

In well-bred society calls are always returned. A bride, or a visitor in a neighbourhood, or a newcomer to a town, should not let more than ten days, or at the most two weeks, elapse before returning the civilities of neighbours and acquaintances. The first call of a new acquaintance should be just as promptly returned.

To neglect to return a first call is rude and unkind, for it indicates clearly that one does not wish to keep up an acquaintance. A second call is not necessary if

you find you have nothing in common with the new acquaintance and do not wish to develop a friendship; but the person who is courteous enough to call upon you first deserves the courtesy of a call in return.

People are not as punctilious in the matter of "turn" as they used to be. If Mrs. Blank is particularly fond of Mrs. Brown she may call on her two or three times before her calls are returned. And even then, Mrs. Brown instead of returning the calls may invite Mrs. Blank to dinner or luncheon! But it is only between intimate friends and acquaintances that the invitation may take the place of the visit.

In small towns calls are returned with greater precision and with more regard to "turn" than in large cities like New York and Chicago. Where acquaintance is naturally very much greater, as in the city, and where every moment of the day is busily occupied, calls are sometimes forgotten and cards are frequently omitted. But, as *Vogue* says, "It is usually the pressure of hurrying circumstances that is to blame, and such small sins of omission need not make hard feeling."

THE HOURS FOR CALLING

The informal hour, when people are "at home" to their friends and acquaintances, is five o'clock. We need not discuss the informal call at any great length, for it is the call that takes place between friends—and friendship knows its own etiquette.

The correct hour for paying formal visits and leaving cards is between 3:30 and 4:30. On her day at home the hostess receives between 3 o'clock and 5:30.

Callers who want to be sure to find the hostess in generally call at about 5 o'clock—the tea hour. More and more it is becoming the custom to arrange informal

visits by telephone, although it is not good form for a comparative stranger to call on the telephone and ask the hostess if she will be in at such-and-such an hour. Well-bred people call, and if the hostess is not in they leave their cards. In the younger set, however, the telephone is used constantly in arranging visits and other social engagements. Etiquette, not in the least disturbed, realizes that this is the trend of the times.

The call of condolence or inquiry may be made at any time during the day. No special hour need be observed, for the caller rarely advances beyond the threshold of the front door. If it is a call of condolence, he leaves flowers with his card at the door, unless he is an intimate friend in which case he may ask to be admitted. The call of condolence or of inquiry should be very brief. No man or woman of genuine courtesy intrudes upon sorrow.

In the city, only a very intimate friend is privileged to call during the morning. But social calls may be made in the country between 10:30 and one o'clock. Evening calls, both in country and in city, are permissible for men and for business women. Informal calls, of course, are made at all hours during the day between intimate friends.

ARRIVING AND LEAVING

Upon arriving at the home of a friend or acquaintance, the simplest form of greeting is always the best. "How do you do, Mrs. Brown" or "Good afternoon, Mrs. Smith" is appropriate for the formal occasion. "Hello, Violet" is the most natural, and hence the most acceptable, form of greeting between friends.

The formal call generally lasts fifteen or twenty minutes. On the hostess's day at home one may remain

an hour or a half-hour as one chooses. The informal call may last ten minutes or two hours, depending entirely upon those concerned.

The well-bred person knows how to make a graceful entrance and a graceful exit. He does not enter a room self-consciously, but with a feeling of ease and poise. He walks directly to the hostess and greets her, offers his hand to friends near by and nods to others.

When he is ready to go, he goes! He does not stand for a half-hour making a few "last remarks." He does not make such stupid statements as "I'm afraid I've been a bore!" or "I must apologize for taking so much of your time." All such expressions simply show that he is self-conscious, and he avoids them meticulously.

A FEW FOOTNOTES ON CALLING

An invalid may make her visits by proxy. That is, if she wishes to return the calls that have been made upon her, or any civilities that she has received from neighbours or friends, she may send a daughter or a close friend in her stead. Of course, intimate friends will not expect social courtesies from her, but the invalid who wants to keep up her social activities will feel happier if she knows that she is neglecting none of her social duties.

In well-bred society, women do not kiss each other when meeting or when taking leave. Even the most intimate friends only shake hands when greeting each other at parties, at teas, or in public.

The woman who calls and finds her hostess ready to go out should say, "I see you are ready to go out; I won't keep you." If the hostess explains that she was only going shopping and prefers to remain at home

with her guest, it is proper for her to remain. To insist upon going after the hostess has expressed a desire that she remain would be in poor taste.

If you have been entertained at dinner in the home of a bachelor, you drive up to his door and send up your card, but you do not visit him.

The woman who makes a formal call does not remove her hat or wraps. The informal visitor removes them or not, as she likes. When calling on the hostess's day at home the wraps are removed, but it is customary for women to retain their hats. Tea guests do not, as a rule, remove their hats.

In a small town, when strangers move into a neighbourhood it is the duty of their new neighbours to call on them and leave cards. Older residents always call on the newer. People of greater prominence generally make the first visit, or invite the younger or less socially prominent people to their homes.

If you are talking with two people, you cannot invite one of them to your home and not the other. This would be needless discourtesy, for you can certainly invite the person you want at another time.

Perhaps you do not have a pretentious home and an impressive butler to receive guests. Do not let this interfere with the making and receiving of calls. It is a mistake to neglect friendships because your home and your opportunities do not permit extensive social intercourse. Remember that the simple, informal call that is made for the purpose of creating and developing friendships, and made with a feeling of genuine cordiality, is very much more gratifying than any dull formal call could be.

Was it not Emerson who said, "Go often to the house of thy friend, for weeds choke the unused path"?

CHAPTER XII

SOCIAL CORRESPONDENCE

THE LETTER YOU WRITE

Correspondence is talk upon paper, and like talk it reveals personality. Your letter carries with it not only the message you want it to convey, but another very definite message about yourself. The maxim-maker was wise who said, "Put not on paper what you would not have the whole world read!"

Letter-writing is first of all a gift. But it is also an art to be cultivated and developed.

You may not be able to write literary letters suitable for publication, letters in the manner of a Chesterfield or a Pope. But there is no reason why you cannot write letters that are faultlessly correct, and that give pleasure through their charm of content and their expression of personality.

Those who lament the "lost art of letter-writing" do not realize that the art has not been "lost"—it has simply changed in form. There exists to-day a greater need for mastery in letter-writing than ever before. The busier and more complex life becomes, the greater grows this need. The letter frequently takes the place of a lengthy visit. In a crowded scheme of life it saves you time, and yet it serves your purpose.

Your letter goes to the hospital and cheers a friend who is ill. Your letter goes to a disappointed hostess

and makes your apologies to her. Your letter goes to an acquaintance who has been neglected to say that he, or she, is not forgotten. Your letter represents you whenever circumstances or conditions make it impossible for you to be present personally.

And that is why your letter must not only be correct: it must be cordial. It must not only be in good form; it must be gracious, and warm with the touch of your personality.

It is, therefore, not with the thought of reducing the art of correspondence to formulæ that the following pages are written; but rather with the thought of helping you express yourself on paper. There are certain forms and conventions dictated by good taste to which we are all expected to adhere. Yet there is plenty of room for individuality in correspondence; and the forms here given are meant as clay models for you to mould into an expression of your own thoughts.

THE ETIQUETTE OF STATIONERY

Before considering the letter itself, let us devote a few minutes to letter paper, its selection and its use. Character is revealed as clearly in the stationery we use as it is in the clothes we wear or the language we employ.

Just as in everything else, there are new fashions in the sizes, forms, and general appearance of note paper and envelopes each season. It was not so long ago that Fashion voiced in no uncertain manner that tinted or coloured stationery was bad taste; yet to-day tinted papers are being used quite generally. And etiquette accepts them if they are not garish or glaring.

For the best of taste, use plain, unruled sheets of note paper that fold once into their envelopes. The paper may be white, delicate gray, or softly toned to a

pearl or ivory. Subdued tones of blue, green, or buff are not objectionable; but exaggerated tones and conspicuous designs should be avoided.

Letter paper and envelopes should be of the same colour and of about the same thickness. The envelope may be of a slightly heavier paper, but should not be different in appearance. Some of the most fashionable stationery used to-day boasts envelopes that conceal beneath their simple white exterior colours as vivid as a midsummer rainbow. These gay-coloured envelopes are acceptable only when the correspondence is of an informal nature. And even then it must be remembered that frivolous linings belong to the stationery of the young girl.

Individuality should be expressed in the content of the letter rather than in the selection of stationery. Odd-shaped envelopes, highly scented note paper, violent colourings, and gaudy monograms express—not individuality—but bad taste. It is safest to be conventional, and to choose stationery that is good in quality and texture, conservative in colour and shape, without wide borders, heavy gilt edges or conspicuous monograms.

STATIONERY FOR THE GENTLEMAN

For his social correspondence, the man of good taste uses plain white, unruled note paper and envelopes to match. He does not use tinted stationery, or stationery with a "fabric" finish. Nor does he use monograms, but simply his initials stamped in heavy block type at the top centre of the sheet.

It is not countenanced, in good society, to use business or office stationery for social purposes. Neither the man nor the woman of good taste is ever guilty of this social sin.

The man who lives at his club, however, or who uses it frequently, may write on its stationery. It is also permissible to use hotel note paper for social correspondence when personal stationery is not available.

It is becoming more and more customary for men to use cards cut to the size of their envelopes for social correspondence. These correspondence cards are being used by women also. They are in good taste, but should not be used on occasions of great formality.

It hardly seems necessary to mention here that the gentleman does not use perfumed stationery or envelopes with gay linings.

CRESTS AND MONOGRAMS

Monograms, if used at all, should be decorative without being elaborate or ostentatious. They appear on the note paper only, never on the envelope.

The use of monograms or initials on stationery varies with the whims of Fashion, and no very definite rules can be given here. It is always the best plan, before deciding upon your note paper for social use, to consult your stationer and let his expert advice guide you in your selection.

For stationery that is pure white, a hint of colour is excellent in the monogram. It may be silver, gray, pale blue, or a delicate shade of green. This is entirely a matter of personal taste. The colour of the stamping, however, should harmonize with the colour of the paper. White on light gray is always effective and interesting.

The monogram is placed in the centre at the top of the page when no address is given. When the address appears at the top of the page it is best to omit the monogram entirely. The most fashionable stationery to-day does not bear monograms or crests, but simply

the address engraved in Gothic or Roman lettering at the top of the first page. This lettering should be in black or in dark colour, and the telephone number may appear beneath it in very small letters. For instance:

2350 Parkville Terrace
Telephone 3562 Plaza

Stationery of this type is suitable for everyone in the family.

Crests are not used indiscriminately, but only by those families that actually possess them. Like the monogram, the family crest appears at the top of the first page, centred or a trifle to the left. It is stamped in black, white, silver, self-tint, or in tone to harmonize with the paper. Frequently a combination of colours is used, such as silver and dark blue.

Men do not use monograms on their social stationery. They may, however, use their initials stamped at the top of the first page, or their initials and the address. In the latter case, the initials are placed in the left corner and the address in the right, as:

R. H. de G. 12 Park Avenue

Country-house stationery generally has the name of the place engraved at the top of the first page, centred or to the right. In a list at the left appear the other addresses for railroad, post office, telephone, and telegraph.

THE USE OF SEALING WAX

The letter seal no longer enjoys the vogue it once could claim. Nevertheless, there are many who are faithful to this old and once favourite device.

The seal may be stamped wherever you wish on the back of the envelope, though the most desirable place is in the direct centre of the flap. Choose a smooth wax in colour to harmonize with the colour of your note paper. On mourning stationery black wax is used for the seal.

Nothing bespeaks carelessness as quickly as a crude, untidy seal on an envelope. A little practice will make you skillful and adept in making smoothly finished, attractive seals. Care is always needed in dropping the hot wax and pressing the seal.

Seals are correct and in good form on social correspondence; but under no circumstances should a seal appear on the envelope of a letter that is addressed to a business firm or that concerns itself solely with business matters.

SIZE AND OTHER THINGS

In formal correspondence, the complete text of the note must appear on the first page. Therefore a good size for a woman's stationery is 4½ by 6 inches, though it may be larger than that for general purposes. An excellent size for general correspondence, and a standard size which can be purchased anywhere, is 5⅜ by 6⅞ inches.

For the correspondence card, the size in general use is 3⅜ by 5⅜ inches. A card of more generous size is approved for the man, whose stationery also is slightly larger than that used by the woman.

It is bad taste and poor judgment to write anything of a private or personal nature on a postal card. Anything written on a postal card is a public message, and therefore avoided by people who prefer to keep their private matters to themselves. This type of card, however, may be used to send greetings from a

place of interest, to save time and to show the recipient he is not forgotten.

The appearance of your letter depends largely upon the pains you take with it. A poorly written, badly spaced letter gives an unfavourable impression, no matter how fine the stationery used. You cannot force yourself to write beautifully if you have a naturally poor handwriting, but you *can* force yourself to write legibly, neatly. And with the use of a dictionary you can avoid mistakes in spelling. Write on a straight line and keep wide margins.

As for the sequence of pages, it is customary to write on the first page and then on the third, if the letter is longer than one page. This leaves the fourth page blank and so prevents the writing from showing through the envelope. If the letter is very long, the best sequence is first, second, third, and fourth in the regular order. It is also correct to write on first, third, second and fourth, but never write sideways or crosswise as this makes reading difficult.

The envelope should be of such size that the letter paper can fold once into it. Some envelopes are made one third the size of the letter sheets, which makes two folds necessary, but in this case it is the note paper that is larger and not the envelopes smaller. Very small envelopes should never be used, not only because they are in poor taste, but because they can so easily go astray in the mails.

USE OF THE TYPEWRITER

The new etiquette welcomes the typewriter as a social, as well as business, time-saver. There is absolutely no reason why you should hesitate to typewrite your correspondence, since typewriting is the modern, 20th-century way of "putting talk on paper."

Indeed, you can invest in no better "social secretary" than one of the clever new portable typewriters, which will enable you to dispose quickly and easily of all your correspondence. You need one particularly if your handwriting is illegible or difficult to read.

There are still a few extremists who insist that the typewriter is for business purposes only, and that the typewritten letter used socially is in poor taste. But more and more people are becoming accustomed to the newer trend, and perhaps it will not take long before there is a typewriter in almost every home, just as there are now typewriters in every business office.

The signature to a letter, whether of business or social nature, should be made personally and in ink.

WRITING THE LETTER

It is best not to be guided by too much etiquette when writing letters. After all, a letter is an expression of what you think, and you cannot truly express what you think when you conform to a stilted or standard formula. Say precisely what you want to say, as though you were talking directly to the person. That is what makes your letter interesting.

Though it is not possible to tell you exactly what to write, it is possible to give suggestions that will help you with your correspondence. People like to receive letters; it is a subtle form of flattery. And you can make your letters doubly welcome by adding to them the flavour of your own personality and making them cordial and pleasing in tone.

A good rule to observe is never to write a letter when you are in an ugly or depressed mood. If you are feeling out of sorts, or if you want to write to someone and "tell him exactly what I think!"—by all means write the letter. It will relieve and satisfy you. But

do not mail it. Keep it until the next day, read it—and more likely than not you will destroy it. It is an excellent motto never to write to others what you would not like to read yourself.

Keep out of your letters any mention of your troubles or your worries, unless you are writing to an intimate friend. People do not like to receive letters that are crowded with narration of unpleasant things.

Answer all your correspondence promptly. If you are in doubt as to whether or not a letter requires an answer—answer it. You can never hurt any one by writing to him or her a cordial, pleasant letter; but sensitive people are easily wounded by apparent lack of interest on the part of the friends or acquaintances to whom they have written and from whom they have had no reply.

When writing a letter, bear in mind the person who is to receive it and read it. Do not say in the letter anything you would hesitate to say to that person if he were in the room with you. Keep his interest at heart, and you will write a letter warm with the spirit of friendliness and cordiality, a letter that carries with it more than its message, and that cannot fail to win a cordial response.

BREVITY AND SIMPLICITY

The keynote of all good correspondence is simplicity. Flowery language is to be avoided as meticulously as flourishes in handwriting. Write as you talk, without effusiveness and without affectation.

It depends, of course, upon whom you are writing to whether you expand or condense your letter. A débutante writing to her chum at college will probably fill all four pages—or more—to tell all the news of the town. But if you are writing a letter of congratula-

tion, condolence, or regret, a short, well-written, ably expressed letter is to be desired. Long, wordy letters of apology or explanation are not in good taste.

THE FORM OF ADDRESS

For ordinary social correspondence, the salutation is either "Dear Mr. (Mrs.) Roberts" or "My dear Mr. (Mrs.) Roberts." The form "My dear" is considered more formal than "Dear," except in England, where just the reverse is true.

No one is ever addressed in a social note as "Dear Madam" or "Dear Sir." These forms are reserved strictly for business use and do not appear in social correspondence at any time.

Etiquette does not attempt to outline forms for the intimate, friendly letter. When Caroline Crawley receives a letter from her Robert, it may be addressed to "Darling Caroline" or "My Carrie"—and where is the etiquette that can call either one incorrect!

Such forms as "Dear Miss" or "Dear Friend" are in bad taste and should not be used.

CLOSING A LETTER

The endings "Very truly yours" or "Yours truly" express a certain formality. More cordial closings are "Yours most sincerely" and "Cordially yours." To a close friend or relative one may use such expressions as "Affectionately" or "Devotedly." It is best not to omit the pronoun "yours," as this leaves the phrase unfinished and is not complimentary to the person addressed.

"Yours in haste" and similar phrases are discourteous. Well-bred people do not make apologies of this sort in their letters. They do not write when they are "in haste" but wait for an occasion when it is possible

to write leisurely. It certainly is far from flattering to the recipient to realize that the letter was written to him hurriedly.

THE SIGNATURE

It is not correct to use initials in signing a letter. The full name should be used under all circumstances.

A married woman signs herself "Ellen Jay Scott," not "Mrs. Guy Scott." If she is in doubt as to whether or not the person to whom she is writing is acquainted with her married title, she concludes her letter in this manner:

Yours truly,
Ellen Jay Scott.
(*Mrs. Guy Scott.*)

An unmarried woman signs her letters with her full name. To make her title to a stranger she prefixes "Miss" to her signature, thus: "(Miss) Margaret Scott."

A man signs his letters with his full name. If he is writing to a woman with whom he is barely acquainted, he uses the closing "Very truly yours." The same form is used generally in business correspondence.

It is undignified and confusing to sign a letter with the Christian name only, unless you are writing to an intimate friend or relative.

An old family servant is addressed "My dear John" or "My dear Mary." In this case the signature should be "E. J. Scott" instead of "Ellen J. Scott." In most households servants are addressed by their last names, and John Roberts would be addressed as "Dear Roberts." Servants who are strangers are addressed in the third person, as for instance:

Mrs. Guy Scott would like to see Mary Smith on Thursday at eleven o'clock with regard to the position of lady's maid.

ADDRESSING THE ENVELOPE

The customary and correct form for addressing an envelope is:

Mrs. Guy Scott
130 Park Avenue
New York City

It is also correct to indent each line in this manner:

Mrs. Guy Scott
130 Park Avenue
New York City

Punctuation may be used, but it is better form to omit punctuation entirely. Abbreviations should not be used; all street addresses, cities, and states should be spelled out. The one exception to this rule is in the case of long names for states, such as Pennsylvania and Massachusetts. The abbreviations Pa. and Mass. are familiar and customary and may be used.

An envelope should always be addressed with the full name of the person to whom the letter is sent. If there are several names such as "John Robertson Carl de Graf," the middle names may be reduced to initials and the envelope addressed: "Mr. John R. C. de Graf."

All women are addressed either as "Mrs." or "Miss." A widow remains "Mrs. Guy Scott" and is addressed as such—never as "Mrs. Ellen Scott." A woman who has divorced her husband is still "Mrs. Guy Scott" unless she prefers to call herself "Mrs. Graf Scott," her own name having been "Ellen Graf." The oldest

daughter in a family is "Miss Scott"; her younger sister is "Miss Helen Scott." Thus a letter addressed to "Miss Scott" goes to the oldest daughter in the family.

A young boy may be addressed as "Master." An invitation addressed to a young girl, even a child, is addressed "Miss."

The form, "The Messrs. Scott" is not correct when addressing a father and son. This form may be used only for unmarried brothers. If Roy Scott and Bruce Scott, being brothers and both bachelors living together at their club, were invited to a dinner or a dance the envelope would very properly be addressed "The Messrs. Scott." The word "Messrs." simply means "Misters."

The word *personal* or *important* should under no circumstances be added to a letter sent by mail. If a letter is to be forwarded, however, a notation to the effect may be added in the lower left corner of the envelope. It should read simply "Please forward."

The words "and family" are no longer regarded as the best of form. If Mr. and Mrs. Scott are to be invited to a wedding, and they have a daughter who is to be invited also, it is necessary to send a separate invitation to the daughter. Even if there is a young boy in the family, a child of six or seven, he should receive a separate envelope addressed to "Master Scott."

The Letter of Condolence

Unquestionably this is one of the most difficult of all letters to write. But those of us who are really moved to sympathy at the news of a friend's misfortune or unhappiness should have no difficulty in writing a few well-chosen words of sympathy.

The letter of condolence is written and sent immediately upon receiving intimation of a death. Acquaintances do not write letters of sympathy, but may send flowers with their visiting card on which is written "Sincerest sympathy" or "Please accept my heartfelt sympathy."

Friends and relatives of the bereaved family write sincere notes of condolence. It is best not to write a letter at all if one is not really in sympathy, for a page filled with empty platitudes and flowery sentiments irritates and hurts. There is no need for writing at length. A few words of courage, of honest sympathy —a note that carries with it the spirit of a handclasp, the warmth of understanding—such a letter is welcome and often helps assuage the wound of unhappiness.

In writing the letter of condolence it is not so much what you say as what you *do not say* that counts. Be very brief, and say nothing that can in any way cause pain. Perhaps these two models will help you plan your letter of condolence:

Dear Mrs. Scott:

I hasten to offer you my profound sympathy for the great grief that has fallen upon you and your household. If there is anything I can do, I hope you will not hesitate to call upon me.

Cordially yours,
Harriet B. Andrews.

Dear Evelyn:

News has just come to me of your great loss and you cannot know how grieved I am. How I wish I could be with you now to share your sorrow!

Be strong, Evelyn dear, and find solace in the memory that you had your mother with you through so many golden years.

You know that you have my deepest, most heartfelt sympathy.

Affectionately yours,
Mabel.

Letters of condolence are sometimes answered with short notes of acknowledgment. More often a formal card of acknowledgment is engraved and sent to all friends and relatives. It reads, simply,

Mrs. Guy Scott and Family
gratefully acknowledge
your kind expression of sympathy

Frequently letters of condolence are acknowledged orally, in which case no written acknowledgment is necessary.

Following is a model for an acknowledgment to a letter of condolence:

Dear Mrs. Andrews:

I want to thank you for your very kind expression of sympathy. It was a great comfort to me, in my unhappiness, to have a word of courage from you, and to know that I might call upon you should I have to do so.

With deep appreciation of your sympathy, and your offer to be of service to me,

Yours sincerely,
Ellen Jay Scott.

The Letter of Congratulation

Like the letter of condolence, the letter that congratulates should be brief, cordial, and sincere. One does not send a letter congratulating a new acquaintance on his marriage. A visiting card bearing the words "Heartiest congratulations" is correct. Nor does one send congratulations to a bride; she receives "best wishes" and the groom receives the congratulations. To the bride and groom together it is customary to send a telegram of congratulations on the day of the wedding, or as soon after as possible.

There are various kinds of letters of congratulation. The following may serve as models to help you mould your own thoughts into expression:

ON A BIRTHDAY

Dear Helen:

My heartiest congratulations on your birthday! May you be as happy in the years to come as you have been in this wonderful year that has just gone by.

I am sending by this mail a little token which carries my message of best wishes. I do hope you will like it.

With kind regards to all at home, I am

Affectionately yours,

Annabelle.

TO AN ENGAGED GIRL

My dear Miss Scott:

I have just heard of your engagement to Bruce Evans and I want to be among the first to tell you how happy we all are, here at the

school, to know that you have won so splendid a chap.

I am so very glad for you, as I know how happy you must be. And surely Bruce is to be congratulated!

With every good wish to you both,

Sincerely yours,
Helen G. Wadsworth.

ON A WEDDING ANNIVERSARY

Dear Mary and George:

Robert and I are thinking of you to-day, on your tenth anniversary, and we know how happy you must be. We send you our heartiest congratulations and best wishes for the years to come. May we all be together on your fiftieth anniversary!

Affectionately yours,
Harriet.

ON THE BIRTH OF A CHILD

My dear Mrs. Huntington:

Count me among the first to wish you every happiness with your new daughter.

Mr. Graf joins me in wishing you and Mr. Huntington all joy and pleasure in little Miss Joan and we extend to you both our heartiest congratulations.

Very sincerely yours,
Ellen B. Graf.

The Letter of Thanks

It would be ridiculous even to attempt to give here the real letter of thanks that you should write. The

letters given here are only empty forms, formulæ, for you to use as a foundation upon which you build your own letter. Let your letter be a free, sincere expression of gratitude, cordial and gracious, unhampered by stilted phrases or expressions.

Write your letter of thanks as soon as possible after the gift has been received or the favour has been done. Write with the warmth and kindliness you honestly feel, and make your letter as cordial as you know how. We hope these models will be helpful:

FOR A WEDDING GIFT

Dear Mrs. Howland:

You cannot imagine how delighted I was to receive the wonderful mirror you and Mr. Howland sent us. Bruce and I have decided to hang it in our drawing room, and we do hope you will come soon to see how well it looks.

With many thanks,

Yours cordially,
Rosalie King.

Jessica dear!

How perfectly sweet of you to send me the lovely jade vase! How did you know it was just precisely what I wanted? Bruce thinks it is the most handsome vase he has ever seen.

Remember, you are coming in on Thursday afternoon to see the gifts.

With love,
Rosalie.

FOR GIFT TO A BABY

Dear Mrs. Courtly:

What an adorable little sacque you sent the baby! I wish you could see how cunning he looks in it. Do come soon, won't you?

Both baby and I want you to know how we appreciate your kindness.

Cordially yours,
Lucy R. Barlow.

FOR A CHRISTMAS GIFT

Dear Robert:

I know I shouldn't have peeked before Christmas, but somehow the wrapping just slipped off! What lovely book-ends, Robert, and how nicely they suit my desk. I am delighted with them.

Many thanks. Come in soon and see them, won't you?

Sincerely yours,
Ellen Scott.

FROM EMPLOYEE TO EMPLOYER

My dear Mr. Blank:

It was very kind of you to remember me, and I want to thank you for the generous check that awaited me this morning. Please know that I appreciate your thoughtfulness.

With all good wishes for the coming year,

Gratefully yours,
John R. Brown.

The Bread-and-Butter Letter

After having been entertained at the home of a friend, staying over a Sunday or for a longer period,

it is necessary that you write what is familiarly known as the "bread-and-butter" letter. Constant usage has made this term acceptable. The "bread-and-butter" letter is simply a letter of thanks to the hostess at whose home you were entertained, and of whose bread and butter—in the sense of hospitality—you partook.

The letter may be brief or chatty, as you please. Following are two models:

Dear Mrs. Bevans:

This is to tell you again how very much I enjoyed the week-end at Pine Rock. We got into the city at five and Morgan brought me out home in a taxi. Mother is giving a small bridge this afternoon and so I found everyone busy, for while there is not a great deal to do, it is impossible to get any one to help do it.

Tell Mr. Bevans that I am arranging for three or four tennis games next week, so that when I come again, if I don't win, I shall at least not be beaten quite so shamefully.

Let me know when you come to town on your next shopping trip. Perhaps we can arrange for lunch together somewhere.

Very sincerely yours,
Helen R. Janis.

Dear Mrs. Kingly:

I want you to know that every moment at Broad Terrace was a delight. I cannot remember when I ever had such a good time. What a wonderful hostess you are!

It was so good of you to include me. Thank you a thousand times.

Very sincerely yours,
Helena Broderick.

The Letter of Introduction

A letter of introduction should be simple and to the point. Nothing of a personal nature should be included in it. Two examples are given here.

Dear Travers:

The bearer of this note, Mr. Robert Duncan, of Chicago, plans to be in your town for two months. Besides being a personal friend of mine, he is the advertising manager of the Goodfield Company in Los Angeles, and knowing as I do how interested you are in advertising, I feel that you would like to know him.

You will find him good company everywhere, I think, for he not only talks entertainingly but he plays tennis and golf and bridge—and plays them well. I hope that you will be able to help him enjoy his stay in Madison.

With kindest regards to Mrs. Travers, I am

Cordially yours,
Robert Westely.

Dear Elise:

Harvey Wilson, who is a very great friend of ours, is to be in New York this winter before going abroad to make his home in England. Anything you can do to make his brief stay in New York pleasant will be greatly appreciated by Lloyd and me.

Yours as always,
Harriet Balfour.

The Child's Letter

The child cannot be taught too early to take care of its own correspondence. At first it may be guided entirely by Mother's suggestions; but the youngster will soon find pleasure and enjoyment in creating original letters.

And original they will be! Children have considerably more personality than grown-ups, and they must get that personality into what they write. Otherwise the letters will sound stilted and unnatural.

Do not be too critical of the child's first efforts. Pass over mistakes, and let the letter sound as if the child, and not you, had written it. At the same time, teach the child to be careful. With a little tact, even the most careless child can be brought to take pride in the letter "I wrote all my very own self!" And don't make the child say things that it doesn't want to say. Protect it from the petty insincerities of social life as long as possible.

Here are a few letters that might have been written by children between the ages of seven and twelve.

TO AN AUNT THANKING HER FOR A BIRTHDAY GIFT

Dear Aunt May:

Thank you very, very much for the dolly you sent me. She is so pretty and I have named her May. I love her very much. She is the nicest of all my birthday presents.

Tom says he does not like dolls. He has a dog, but I am afraid of dogs. Do you like dogs?

Please come to see me soon. You will see the dress Mamma is making for my dolly.

Your loving niece,
Annabelle.

TO A GRANDMOTHER ON HER BIRTHDAY

My darling Grandma:

I am thinking of you to-day because this is your birthday. I hope you have received lots of nice presents. Did you have a big cake with candles on it?

I think you will like the present I am sending you. Mother says she will take me to see you soon. I hope it will be very, very soon!

Good-bye, dear grandma. Many happy returns of the day.

With love and kisses,
Evelyn.

A YOUNG BOY TO HIS UNCLE

Dear Uncle Frank:

I wish you were here to see what great pictures I have made with the box of paints you sent me. One picture is a cow. Another is a soldier and a dog. The soldier has on a red coat. The dog has long, brown hair. I like painting.

Mother says you are coming soon and I am glad. I want you to see my new terrier. I call him Jack. He is only a little dog, but he will grow up. Helen doesn't like him. She is afraid.

I caught a perch in the river yesterday. When you come again we will fish together.

Your loving nephew,
Ralph.

The Friendly Letter

It would be as useless to give forms for the friendly letter as it would be to outline conversations between friends. In a letter to a friend you write what you want to write, simply, cordially, and with no regard for formula.

"The friendly letter," says Elizabeth Myers, "is our proxy for a little *tête-à-tête*, telling of the personal news of the day, and should be as extemporaneous as daily speech. Such letters are given free scope and it would be as bootless to dictate rules as it would be to commit a monologue to memory prior to a friendly visit."

When writing to a friend, try to imagine that you are sitting beside him, or her; say in your letter precisely what you would say to that person directly. Don't pour into your letter all your personal fears and troubles. No one likes to receive a gloomy letter. Nor should you fill your letter with apologies, or tinge it with the slightest suggestion of sarcasm. Wait until you are in a cheerful, cordial, friendly mood before you take up your pen to begin your letter.

The letter everyone loves to receive is natural and spontaneous, cheerful in tone, warm with the personality of the writer. It contains news, but no gossip. It is sometimes long and chatty, but never runs on glibly from page to page in a tiresome narration of meaningless details. It is interesting, well written, and imparts to the reader a sense of distinct pleasure.

It is often a moot question among friends as to who "owes" the next letter. Among good friends there is no more need to count letters than there is to count visits. You write to your friend whenever you feel

so inclined, whether your last letter has been answered or not.

A wise plan is to write nothing in a letter that you would not be willing for any one to read. Letters sometimes travel far, and one can never be altogether sure that they will not fall into the hands of people for whom they were not intended.

Postscripts on Letter-writing

Although it is correct to use the typewriter for social correspondence, invitations should never be typewritten. Nor should acceptances or regrets be written on the typewriter. Etiquette does not yet sanction this usage.

It is never permissible to write a letter in pencil. The only possible exception to this rule is in an emergency, as on a train where no ink is procurable, or during an illness when one is unable to write otherwise. People of good taste always use black or dark blue ink for their correspondence. Blots show carelessness, and a fastidious person will rewrite the letter rather than send it with an advertisement of his negligence.

Don't send off a letter until you have carefully read it. If there is anything in it that can possibly be misunderstood, that may "sound different" from what you intend to say, rewrite the letter. There is always the chance that your letter may fall into the hands of a third person, and it is safer to avoid writing anything that can in any way react against you.

Underscorings in a letter are in poor taste and should be avoided. Nor is the postscript ever a part of the well-written letter.

Whether you are writing a simple social note or a long friendly letter, take the greatest possible care with it in form and content. Bear in mind the old Latin proverb, "*Litera scripta manet*"—"The written letter remains."

CHAPTER XIII

INVITATIONS AND ACKNOWLEDGMENTS

INVITATION COURTESY

A young woman decides to be a June bride. While May-time is still smiling its way through the calendar, the invitations journey forth to her relatives and friends. There is one among them for you.

Or perhaps a youth comes home from college for a holiday, and his mother arranges a tea in his honour. She hands her secretary the invitation list, and one of the first names in this list is your own.

It may be that you treasure as a friend a happy new hostess, a bride who has come to your town to live. In a flurry of pleasant excitement she is planning her first dinner party. There is a batch of addressed envelopes on her writing-desk, and lo! your name heads all the rest.

Such invitations as these convey a distinct compliment. The June bride, the college-boy's mother, the eager new hostess—all three want you. In planning their entertainments they thought of you. In dreaming of her wedding, the bride-to-be pictured you among the guests. The dinner hostess, timid and inexperienced, found solace in the thought that you would be there. Flattering—these invitations!

Indeed, all invitations are flattering, for they express friendliness and offer hospitality. That is why all invitations should receive prompt and courteous

attention. It is a flagrant disregard of courtesy and convention to neglect an invitation, no matter how informal it may be.

The invitation should be acknowledged within a week of its receipt. The acknowledgment should be a definite acceptance or regret. You cannot, if you would be gracious and courteous, say, "I hope I shall be able to come" or "If I am in town I shall be glad to come." Whatever you say must be definite. There should not be in the mind of the hostess the slightest doubt as to whether or not you will be present.

FORMAL AND INFORMAL INVITATIONS

All invitations fall into two general classes: formal and informal. It is not the function that governs the type of invitation, for the invitation to a dance may be either formal or informal. It is the nature of the dance that determines whether a formal invitation or a cordial, informal note shall be written.

Occasions that require the formal invitation are the ceremonious tea, the formal wedding, the elaborate dinner or dance, the fashionable garden fête, the important club entertainment. For this type of invitation the punctilious hostess uses plain white, unruled sheets that fold once into their envelopes. The invitation itself may be engraved, or it may be penned in the hostess's own handwriting. The new etiquette announces unfalteringly that neat handwriting is preferable to cheap printing. Unless you can have your invitations finely engraved, write them yourself.

The form of this invitation is somewhat fixed. Whether engraved or written by hand, the formal invitation is invariably in the third person. That is, it does not use the pronoun "I" but is couched in terms of the full name, as:

"Mr. and Mrs. John Hay Clark
request the honour of,
etc.

Although extreme formality has vanished from American life, this highly formal type of invitation remains, a last reminder of the era that has passed. The correct hostess does not deviate from the form that good usage has established and tradition has preserved.

Jolly afternoon teas, gay little luncheons, small dinner parties, suppers, simple weddings—all these are informal functions requiring the informal invitation. This is simply a cordial, friendly note for which there can be no fixed form as there is for the formal invitation. It is penned on correspondence paper or correspondence cards, and it is written very much in the manner of a friendly letter.

Etiquette now accepts the invitation made personally when meeting a friend in the street or at the home of another friend, and the invitation extended over the telephone. Both fall under the class of informal invitations. They are quite acceptable in the 20th-century scheme of time-saving. It must be remembered, however, that the invitation extended in person or over the telephone must be as gracious and correct as the invitation extended in black and white.

THE VISITING-CARD INVITATION

When one wishes to be neither strictly formal nor entirely informal, it is permissible to use the ordinary visiting card. If the occasion is a dance, for instance, one writes these words in ink in the lower left corner:

Dancing at eleven
April the fifth

This type of invitation is not acceptable when the occasion is of great formality such as a dinner in honour of a visiting celebrity, a début dance, or an elaborate garden party. Its use is confined almost entirely to such occasions when friends gather at a tea, a dance, or a dinner. They gather more or less informally, but the hostess wishes the function to carry a certain degree of formality.

THE ACKNOWLEDGMENT

As we have already indicated, the acknowledgment must be made promptly, within a week at the most. And it must be a definite acceptance or regret.

Under no circumstances should an invitation be acknowledged on a visiting card, even though the invitation itself may be in the form of a visiting card. To this type of invitation it is good form to respond with a short note of acceptance or regret penned on correct white note paper.

Acknowledgments to formal invitations are written on white note paper or correspondence cards. The acknowledgment follows as closely as possible the wording of the invitation, which means that the third-person invitation must be answered in the third person. For instance:

Mr. and Mrs. John Blank
accept with pleasure,
etc.

The informal invitation can be acknowledged in only one way: a cordial, friendly letter of acceptance or regret. Both the informal invitation and its acknowledgment take the form of general correspondence.

In replying to an invitation, explicit details must

be given. The day of week, date, and hour should be quoted from the invitation. For instance, you do not say "I shall be delighted to attend your tea" but "I shall be delighted to attend your tea on Thursday, May tenth, at four o'clock." This enables the hostess to correct any mistake that may have been made in the invitation, and obviates the possibility of calling on the wrong day or at the wrong hour—a most embarrassing situation for everyone concerned!

The invitation given by telephone or by word of mouth is courteously declined or accepted at once. It is both inconsiderate and discourteous to say, "I will let you know."

You cannot, if you are well bred and polite, write to someone who has kindly invited you to a dinner or dance and say, "I am sorry I cannot come." You must say, "I am sorry that the illness of my mother makes it impossible for me to come" or "I cannot come because I shall be out of town at the time." The regret must carry with it a sincere and honest excuse.

ADDRESSING THE INVITATIONS AND ACKNOWLEDGMENTS

Formal invitations for evening affairs should be addressed to husband and wife, omitting neither one nor the other. (The exception to this rule is the "stag" or its feminine equivalent.) If there is one daughter in the family who is to be invited, her name may be included in this invitation. But if there are several daughters, they receive an invitation addressed to "The Misses Blank." All masculine members of the family, other than the husband, receive separate invitations.

Invitations sent to a husband and wife are acknowledged in the names of both. If a daughter is

included, her name is added to the acknowledgment. The wife usually answers the invitation, and although it was sent in the name of Mr. and Mrs. John Hay Clark, she sends her acknowledgment to Mrs. Clark alone. In other words, the acknowledgment contains the names of both Mr. and Mrs. Clark, but the envelope is addressed to Mrs. Clark.

The Wedding Invitation

Not later than fifteen days, and not earlier than four weeks before the date set for the marriage, wedding invitations are sent to those friends, relatives, and acquaintances who are to be present at the ceremony. When the wedding is to be a large church ceremony, invitations are issued to all those whose names appear on the visiting lists of the two families, that is, all who are counted as friends or acquaintances of the families. They are issued also to relatives and friends of the bride and groom who may be travelling abroad, to the important business associates of the groom and those of the bride's father. Intimate friends and relatives in mourning are invited, though they are not expected to attend.

For a simple home wedding it is necessary to exercise more discrimination in the selection of guests. Relatives and intimate friends of both families are invited, of course. But no casual acquaintances are included. In sending out the invitations, the bride-to-be and her mother must take into consideration the size of the reception or drawing room and the number of people that can comfortably be accommodated.

SIZE AND MATERIAL

Demanding two envelopes as it does, the paper selected for the formal wedding invitation should be of

very fine, medium-weight quality. And it should be white, of course—for white was made for brides!

Where is the bride-to-be who does not devote many happy hours to the planning of how her invitation shall read, what it shall say? Yet it invariably devolves into the customary formula, proudly engraved on double sheets of note paper in plain script, Roman capitals, or block lettering. Formula, indeed! It is quite new and original to the bride-to-be.

The invitation is issued in the name of the bride's parents; or, if she is an orphan, in the names of a married brother and his wife, of her guardian, or of her nearest male relative. Sometimes when parents are living apart, but are not legally separated, they unite their names on the occasion of a daughter's wedding. But if they are legally estranged, the invitations are issued by the parent with whom the daughter is living.

In rare cases it happens that there are no relatives close enough to extend the wedding invitations, no guardian, no very intimate friend. Under these circumstances the invitations may be issued by the bride and groom.

Pure white, unglazed paper is used for the wedding invitation. If the bride's family possesses a crest, it may appear at the top of the first page, embossed in plain white. A recent fashion, quite acceptable, is to have the bride's initials embossed in white where the crest would appear. But it is not acceptable to use such decorations as gilt edges, borders, entwined letters or any devices in colour.

Only the first page of the double-fold sheet may be engraved. The size of the sheet varies an inch or so from season to season, and varies also in different localities. It is always advisable to consult a good

stationer concerning such matters as size, texture, style of engraving, etc. Even the wedding invitation is subject to the passing whim of fashion.

CONCERNING THE ENVELOPES

As we have previously indicated, the wedding invitation requires two envelopes. The first, matching in texture and quality the double-fold sheet, is used as a protection for the invitation. The sheet is folded once into this first envelope which bears only the name of the guest. It remains unsealed.

The second envelope is slightly heavier. It is large enough to hold the invitation and the inner envelope. It is sealed, stamped, and addressed with the full name and address of the person for whom it is intended. In this envelope the invitation is mailed.

The correct way to insert the first envelope into the second is with the name on the inner envelope facing the back of the outer, so that it can be read quickly when removed. When lifting the inner envelope from the outer, the recipient should be able to see the name at a glance.

Church and reception cards are enclosed with the wedding invitation. "At home" cards, however, are sent out separately after the wedding.

INVITATION TO CHURCH WEDDING

The phrase "request the honour of your presence" must appear in the invitation to a church wedding. The form "pleasure of your company" is reserved for home weddings.

Ordinarily the invitation to a church wedding requires no acknowledgment other than one's presence at the church on the day specified. Sometimes, however, the words "Please reply" or "Kindly respond" are

added, which means that a prompt acknowledgment is necessary. The initials R. S. V. P. are no longer used by people of good taste.

Following are two forms, both correct, for the church wedding invitation:

Mr. and Mrs. John Grey Taylor
request the honour of
.....(name written in)
presence at the marriage of their daughter
Helen Marie
to
Mr. Raymond Jay Mitchell
on Thursday, the ninth of May
at four o'clock
St. Thomas's Church
New York

Mr. and Mrs. John Grey Taylor
request the honour of your presence
at the marriage of their daughter
Helen Marie
to
Mr. Raymond Jay Mitchell
on Friday, the fourth of June
at six o'clock
at the New Presbyterian Church
Boston

Instead of "to" the word "and" or "with" may be used. For instance:

at the marriage of their daughter
Helen Marie
with
Mr. Raymond Jay Mitchell

or

Helen Marie
and
Mr. Raymond Jay Mitchell

When the wedding is large and it is necessary to restrict or limit attendance, an engraved admission card is enclosed with the invitation. It reads simply:

PLEASE PRESENT THIS CARD
at St. Thomas's Church
on Thursday, the ninth of May

An invitation to a church wedding is solely for the ceremony. If the guest is to be invited to the wedding breakfast or reception afterward, a separate invitation is enclosed with the invitation to the ceremony. Sometimes just a small card is enclosed, inscribed simply with these words:

Reception
at four o'clock
Forty-six Lafayette Street

For the wedding breakfast an engraved invitation of this kind is enclosed:

Mr. and Mrs. John Taylor
request the pleasure of
.....(name to be filled in)
company, at breakfast
on Thursday, the ninth of May
at twelve o'clock
Twenty-eight Park Terrace

The reception invitation is engraved in the following form:

Mr. and Mrs. John Taylor
request the pleasure of your company
at the wedding reception of their daughter
Helen Marie
and
Mr. Raymond Jay Mitchell
on Thursday afternoon, May the ninth
at four o'clock
28 Park Terrace

INVITATION TO HOME WEDDING

The phrase "pleasure of your company" is substituted for "honour of your presence" in the invitation to a home wedding. The correct form follows:

Mr. and Mrs. Robert Guy Brown
request the pleasure of your company
at the marriage of their daugther
Dorothy
to
Mr. Henry Van Buren
on Tuesday afternoon, June the first
at four o'clock
Twenty-two West End Avenue

Sometimes the wedding takes place in the country, or someone who lives at a great distance is invited. A small card like this one is generally included:

Train leaves Grand Central Station
for Glenville at 11:42 A.M.

Returning train leaves Glenville
for New York at 6:10 P.M.

WEDDING AT HOME OF A FRIEND

Sometimes, as a matter of convenience or preference, arrangements are made to have a wedding take place at the home of a friend or relative. This is the correct wording for the invitation:

The pleasure of your company is requested
at the marriage of
Miss Marian Benson Joyce
to
Mr. John Hay Brown
on Monday, the twentieth of June
at twelve o'clock
at the residence of
Mr. and Mrs. Herbert Smith Hopkins
Eighteen Johns Street

FOR THE VERY SIMPLE WEDDING

Weddings are frequently quite simple, with only a few relatives and very intimate friends present. When the wedding is so small that no invitations are engraved, the bride writes them herself. They take the form of general correspondence. Following is an example of this type of wedding invitation:

Dear Emily:

Robert and I are to be married at noon on Thursday, the twenty-first of this month. The ceremony will be at St. Mary's Church, and we both want you to be there. And we want you to come afterward to the little wedding breakfast at my home.

Do write before that time and let me know

you will be there. With much love from Robert and me,

Affectionately yours,
Caroline.

THE SECOND MARRIAGE

If the widow is young, invitations to her second marriage are issued in the name of her parents or her nearest relatives. The form is quite the same as the ordinary invitation, except that the full name is used. For instance:

Mr. and Mrs. Robert Brown
request the honour of your presence
at the marriage of their daughter
Dorothy Brown Lee
to
etc.

The divorcée uses whatever name she has taken after the divorce. She may use the name of her ex-husband, or her maiden name if she has resumed it.

It may be that the woman who is to be married for the second time has no near relatives to issue the invitations. This form may be used:

The honour of your presence is requested
at the marriage of
Mrs. Helen Roy Chadwick
and
Mr. Bruce Kenneth
on Wednesday, October the fifteenth
at four o'clock
Church of the Redeemer

WEDDING ANNOUNCEMENTS

Announcements engraved on note paper like that used for invitations are sent after a wedding if no general invitations were issued. They are often sent instead of invitations to friends who live at too great a distance to be present at the ceremony. They require no acknowledgment, although it is customary to send a note of congratulations or to call on the parents of the bride.

The announcement generally reads:

Mr. and Mrs. Roger Smith
have the honour to announce
the marriage of their daughter
Mariette
to
Mr. Seymour R. Kenneth
on Thursday, September the tenth
One thousand nine hundred and twenty-four
in the City of New York

The announcement of the marriage of a widow of mature years is engraved on note paper and reads:

Mrs. Mariette Smith Lee
and
Mr. Herbert Gaylord Kenneth
announce their marriage
on Thursday, December the twelfth
One thousand nine hundred and twenty-three
at Saratoga Springs
New York

HOW TO ACKNOWLEDGE WEDDING INVITATIONS

When a breakfast or reception card is included with the invitation to a church wedding, response must be made promptly. The acknowledgment should follow as closely as possible the wording of the invitation. It is written on the first page of a sheet of note paper, and addressed to the person or persons in whose name the invitation is issued. Here is the correct form for acceptance:

Mr. and Mrs. John H. Mortimer
accept with pleasure
Mr. and Mrs. Henry B. Fletcher's
kind invitation to be present at the
marriage of their daughter
Helen Marie
to
Mr. Thomas Wolcott
on Tuesday, the seventh of April
at twelve o'clock
and afterward at the wedding breakfast

Like the acceptance, the regret is worded in third-person form and follows closely the wording of the invitation:

Mr. and Mrs. John H. Mortimer
regret exceedingly that they
are unable to accept
because of the illness
of their son
Mr. and Mrs. Henry Fletcher's
kind invitation to be present at the
marriage of their daughter,
etc.

The acknowledgment to the written invitation, from one friend to another, has no fixed form but follows the trend of general correspondence. For instance:

Dear Caroline:

I shall be delighted to be present at your wedding to Robert on Thursday, the twenty-first. I will be at St. Mary's Church in time for the ceremony, and accompany you home afterward for the wedding breakfast.

I would like to run in and chat with you before the happy day, but I know how busy you must be. My love to you and Robert.

Affectionately,
Emily.

RECALLING THE WEDDING INVITATION

A sudden death in the family, illness, accident or any serious happening makes necessary the recall of a wedding invitation. The parents of the bride should notify immediately all those to whom invitations were issued. The quickest and most expedient method is to send small engraved or printed cards reading:

Owing to the sudden death of
Miss Rose Brown
the sister of Mr. Kenneth Brown
Mr. and Mrs. James Curtis beg to
recall the invitations issued for
the marriage of their daughter,
Grace Helen,
on Thursday, February the fourth.

If there is no time to send out these cards, some one in the family may call up individually on the telephone

each person to whom an invitation was sent, explaining what has happened and recalling the invitation.

INVITATION TO A WEDDING ANNIVERSARY

Unlike the wedding invitation, that of the anniversary may display some device or design. It is usually in the form of the initials of husband and wife, entwined or in monogram. The year of the wedding and the present year are usually stamped at the top.

The anniversary invitation is engraved on sheets or cards, if the celebration is to be formal. For a simple, family reunion ordinary letters penned on correct stationery take the place of the invitation.

For a silver wedding, the engraving may be done in silver. Gold lettering is permissible when the entertainment celebrates a fifty-year wedding aniversary.

The two most approved forms for anniversary invitations are given here:

1875 *1900*
Mr. and Mrs. Henry Ascher
At Home
Wednesday evening, May twelfth
after eight o'clock
Thirty-two Midlawn Terrace

1873 *1923*
Mr. and Mrs. Henry Ascher
request the pleasure of your company
on the fiftieth anniversary
of their marriage
on Thursday, September the first
at eight o'clock
Thirty-two Midlawn Terrace

CHAPTER XIV

INVITATIONS AND ACKNOWLEDGMENTS
(*Continued*)

DANCE INVITATIONS

The word "ball" is used only in connection with an assembly or a charity dance; never otherwise. Following are the most approved forms of invitation for the formal dance:

Mr. and Mrs. James Kilgore
request the pleasure of your company
on Thursday evening, January the tenth
at half-past nine
o'clock
Dancing *Scarsdale*

Mr. and Mrs. James Kilgore
request the pleasure of
.....(Name written in)
company, at a costume dance
to be given at their home
on Thursday, January the tenth
at eleven o'clock
Costume de rigueur *14 Main Street*

The words "Please reply" may be added, although they should be unnecessary. Every person of good sense and fine courtesy should know enough to respond to an invitation of this type without being requested to do so.

When the dance is not extremely formal, the hostess uses her at-home or visiting card, adding the words "Dancing at ten" in the lower left corner.

The acknowledgment to the formal invitation follows closely the wording of the invitation. The acceptance, for instance, would be:

Mr. and Mrs. John Harris
accept with pleasure
Mr. and Mrs. James Kilgore's
kind invitation to be present
for dancing
On Thursday evening, January the tenth
at nine o'clock

When the acknowledgment is a regret, it is not necessary to repeat the date and hour for the obvious reason that, if one does not expect to come to the dance, details of time are unimportant.

THE DINNER DANCE

One of the most fashionable forms of entertaining at the present time is the dinner dance. The guests first gather for dinner, and later there is dancing for which additional guests come.

It is necessary to issue two separate sets of invitations. One set is for the people who are to come for dinner and dancing both; the other set is for those who are to come for dancing only.

The dinner invitations would be the regular engraved invitations with the words "Dancing at ten" in the lower left corner. For dance invitations the hostess would use her at-home cards, with the words "Dancing at ten" in the lower left corner.

A new method, approved by etiquette, of inviting

people to an informal dance is to use the joint visiting card of husband and wife and write with ink in the lower left corner the words:

Dancing at eleven
April the third

The acknowledgment to the visiting-card invitation may not be on a visiting card. It should be hand written on white note paper, and couched in cordial, informal terms.

FOR THE DÉBUTANTE DAUGHTER

When a dance is given in honour of a débutante, the proper form of invitation is:

Mr. and Mrs. Charles West
request the pleasure of
.....(Name written in)
company at a dance in honour of their daughter
Miss Justine West
on Monday evening, the third of January
at ten o'clock
Ten Merrill Parkway

Sometimes the ordinary dance invitation is issued, and the card of the débutante is included. One of the most fashionable forms of invitation for the dance is:

Mr. and Mrs. Charles West
request the pleasure of
.....(Name written in
company at a small dance
on Monday, the first of January
at 12 Park Terrace

The name of the débutante does not appear in this invitation, though her visiting card may be included to indicate that the dance is in her honour.

INVITATIONS FOR A SUBSCRIPTION DANCE

Following is the correct invitation to use when the subscription dance is in the drawing room of a hotel. It should be engraved on large white letter sheets.

The pleasure of
.....(Name written in)
company is requested at the
Third Reunion
at the Richelieu Hotel
on Friday evening April the tenth
from nine until one o'clock
Patronesses

Mrs. Johnson	*Mrs. Meredith*
Mrs. Mooers	*Mrs. Thompson*

Mrs. Clure

With this type of invitation it is customary to include what are known as "vouchers." These "vouchers" are for the purpose of enabling subscribers and patronesses to extend hospitality to their friends, and also to bar admittance to those not invited. The "voucher" generally reads:

Third Reunion
Gentlemen's Voucher
Admit.....(Name written in)
on Friday evening, April the tenth
Compliments of.....

A newer form of invitation, to do away with the "voucher," is being used. It reads:

Third Reunion
.....Name here.....
The pleasure of your company is requested
on Tuesday, the tenth of June
at eight o'clock
Community Club
18 Forest Avenue
Please present this card at the door.

If the invitations are issued and distributed by a committee or board of directors instead of by private subscribers, the following words appear in the left corner:

The Committee of the
Third Reunion
Hilldale Club
234 Kingston Avenue

For subscription dance invitations it is good form to use either a letter sheet or a large card. If a letter sheet is used, the invitation should be engraved on the outer face, and the names of the men giving the ball, or the patronesses, listed on the second inner face. If a card is used the names can be listed on the reverse side.

ACKNOWLEDGING THE SUBSCRIPTION DANCE INVITATION

An invitation to a subscription dance, received in the name of the whole body of subscribers, requires a prompt acknowledgment of acceptance or regret to the address given on the card. But if a subscriber extends the invitation to a friend, enclosing with the invitation his or her own card, the acknowledgment is sent

to this subscriber individually. It is usually a short, informal note, something like the one that follows, and it may be addressed to the entire Committee or to its Chairman:

My dear Mrs. Blake:
It is with great pleasure that I accept your invitation to attend the Third Reunion of the Hilldale Club, on Friday, the tenth of April.
Sincerely yours,
Helen R. James.

INVITATION TO A PUBLIC BALL

As we have already indicated, the word "ball" does not appear on an invitation unless it is a public or semi-public function. Charity dances, large club entertainments, dances given by associations—all come under the head of "balls." Here are two forms of invitation for this type of entertainment:

The Committee of the Hilldale Club
request the pleasure of your
company at a Ball
to be held at the Community Club House
on the evening of September the eighth
at ten o'clock
for the benefit of
THE COMMUNITY HOSPITAL
Tickets five dollars

The names and addresses of the patronesses are listed on the reverse side of the card; or if the invitation is on note paper, these names are listed inside on the third page.

The pleasure of your company
is requested
at the
Annual Masquerade Ball
to be held at the Bellmore Hotel
Thursday evening
January the fifth, at nine o'clock
Cards of Admission, Three Dollars
on sale at the
Bellmore Hotel and homes of Patronesses

Dinner Invitations

The American hostess is justly proud of her formal dinners. And like Madame de Sévigné, famed for her correspondence, she insists upon having the invitations correct in every detail. Thus, whether handwritten on note paper or engraved on cards, the invitation usually follows this accepted form:

Mr. and Mrs. John Blank
request the pleasure of
.....(Name written in)
company at dinner
on Thursday, March the twentieth
at eight o'clock
450 Park Avenue

The hostess who entertains constantly is wise to use engraved blanks which are suitable for dinners, luncheons, dances, musicales, or whatever she is planning. This is the type of blank we have in mind. It serves many useful purposes:

Mr and Mrs. John Blank
request the pleasure of
.....
company at.....
on.....
at.....o'clock
450 Park Avenue

The dinner invitation is the highest form of courtesy. It requires prompt and courteous acknowledgment. Well-bred people acknowledge their dinner invitations within twenty-four hours. The correct acceptance and regret follow:

Mr. and Mrs. Herbert Thorne
accept with pleasure
Mr. and Mrs. John Blank's
kind invitation to dinner on
Friday, May the fifth
at eight o'clock
64 West Drive

Mr. and Mrs. Herbert Thorne
regret that a previous engagement
prevents their accepting
Mr. and Mrs. John Blank's
kind invitation to dinner on
Friday, May the fifth
64 West Drive

In writing regrets it is always more courteous to give the reason for being unable to accept. Some people refuse to do this, believing with the old maxim-maker that "Friends need no excuses." The new etiquette, therefore, mildly overlooks the omission of a

reason in the regret, but the old-fashioned etiquette looks upon it as a distinct discourtesy.

IN HONOUR OF A CELEBRATED GUEST

If the hostess gives a dinner in honour of a celebrated guest or a visiting friend she may use her engraved form (see preceding page) filling it in as for a dinner, and adding the words:

To meet Mrs. John Blank

at the bottom in ink. Another method is to have small cards printed and enclosed with the invitation.

Perhaps the occasion is one of extreme importance, warranting special engraved invitations. They should read:

To meet
Mr. and Mrs. McAllister Doran
Mr. and Mrs. John Blank
request the pleasure of
.....(Name written in)
company at dinner
on Thursday, January the sixth
at eight o'clock
450 Park Avenue

THE SIMPLE INFORMAL DINNER

When the dinner is a small, unceremonious gathering of friends, the invitation takes the form of general correspondence. The informal dinner invitation is sent by the wife for her husband and herself, and is addressed to Mrs. Blank for both Mr. and Mrs. Blank. Here, for example, is a typical invitation to a simple dinner, and immediately following is the correct acknowledgment:

Dear Mrs. Harris:

We are planning a small dinner for Thursday, November the eighth. Will you and Mr. Harris give us the pleasure of being with us?

I do hope you are disengaged for that evening. We dine at eight o'clock.

Yours sincerely,
Margaret B. King.

Dear Mrs. King:

Mr. Harris and I will be delighted to dine with you and Mr. King on Thursday, November the eighth, at eight o'clock.

With kindest regards, I am
Sincerely yours,
Millicent Harris.

Between intimate friends, the invitation and acknowledgment would be more informal, carrying the same note of cordiality one finds in the friendly letter.

WHEN THE DINNER IS NOT AT HOME

A new trend in entertaining which spares the home but spoils not the hospitality is the dinner party at a hotel or fashionable restaurant. Business and professional women find this an admirable method of returning hospitality. It enables them to entertain the friends and associates who would otherwise be neglected. Even fashionable hostesses are looking with favour upon the hotel dinner party.

The invitation, handwritten or engraved on plain white note paper, reads:

Mr. and Mrs. John Kay
request the pleasure of
Mr. and Mrs. John Perry Blascom's
company at dinner
at the
Waldorf Astoria
on Wednesday, March the sixth
at eight o'clock
Please respond *41 Tompkins Place*

In this case the hostess must be absolutely certain as to the number of people that will be present; to make sure of a response, therefore, she requests it. Whether it is requested or not, any one receiving a dinner invitation should acknowledge it with acceptance or regret without delay.

If the invitations are engraved, the line "Mr. and Mrs. John Perry Blascom" is written in ink. Or the following form could be used:

request the pleasure of your
company at dinner
etc.

THE DAUGHTER AS HOSTESS

It is necessary for the motherless daughter, who is hostess in her father's house, to include his name in every dinner invitation she issues. Following is a model informal invitation to dinner, issued by a young daughter-hostess.

My dear Mrs. Curtis:
Father has asked me to extend an invitation to you and Mr. Curtis to dine with us on,

Tuesday, April the fifth, at half-past seven o'clock. We are looking forward to your coming with a great deal of pleasure.

Cordially yours,
Rose Meredith.

In acknowledging this invitation, whether it be acceptance or regret, the answer must go to the daughter, not the father. It is discourteous to receive a letter or an invitation from one person and acknowledge it to another.

TO POSTPONE OR CANCEL A DINNER

When something unforeseen and unexpected happens to interfere with dinner plans, the hostess must instantly dispatch, either through messenger or special delivery, short written notes cancelling the engagement. The third-person formula may be used, but there must be a certain warmth in the note to avoid any semblance of indifference. These two forms are acceptable if engraved dinner invitations have been issued:

Because of the severe illness of their son, Mr. and Mrs. John Smith beg leave to cancel their dinner, arranged for Thursday, May the fifth.

or

Mr. and Mrs. John Smith regret that the damages done to their house by a recent fire make it necessary for them to postpone the dinner arranged for May the fifth until May the thirtieth.

Of course, if it were just a simple, informal dinner that had been arranged, one would write a friendly note of explanation without thought of form or formula.

INVITING A STOP-GAP

It happens, occasionally, that a guest is unable to come and notifies the hostess at practically the last minute. The usual thing is to call upon a friend to fill the place as a special courtesy. If there is no time, the friend is called on the telephone; otherwise a short cordial note is written, explaining the situation and frankly asking the friend to come in the place of the invited guest who cannot be present.

This is an instance when tact and discretion are of importance, for sensitive people will take offence at being asked to take the place that someone else has relinquished. A letter like the one that follows, however, cannot possibly give offence.

My dear Mr. Cook:

I am going to ask a very special favour of you, and I know that you will be good enough to comply—if no other engagement stands in the way.

Ralph Townsend, who was to have been present at a little dinner party that I am giving to-morrow evening, has just written that he has been called out of town on business. I can think of no one I would rather have in his place than you. Won't you say you will come, and give me more reason than ever for subscribing myself

Gratefully yours,
Janet B. Raines.

In answering this letter, Mr. Cook must definitely accept or decline. If he declines he must give his reason for doing so. Merely to write and say that he cannot come is at once impolite and discourteous. A gracious acceptance follows:

My dear Mrs. Raines:

I'm rather glad that Ralph was called out of town, since it gives me an opportunity to be present at another of your delightful dinners. Thank you so much for asking me.

Yours very sincerely,
Ralph B. Cook.

TO BREAK A DINNER ENGAGEMENT

If you find that some unexpected occurrence prevents you from keeping your dinner engagement, write at once a cordial note to your hostess. If there is no time to write, call the hostess by telephone, or send the note by messenger. You must have a genuine excuse for cancelling a dinner invitation. The letter that follows is an excellent example of the type of note that is acceptable:

My dear Mrs. Christy:

Mr. Cross has been called to Chicago on account of the illness of his mother. We are very anxious about her, and I am sure you will understand why it is impossible for either of us to attend your dinner party next Friday.

With many regrets, I am
Sincerely yours,
Florence Cross.

REQUESTING AN INVITATION FOR A STRANGER

Under no circumstances may you ask for an invitation for yourself. But there are occasions and circumstances when it is quite correct and acceptable for you to request an invitation for a friend or a house guest.

Let us suppose that you are entertaining at your home a young Miss West from out of town. You receive an invitation from Mrs. John Blank to attend a dance. Because you wish to be courteous both to your hostess and to your guest, you write to Mrs. Blank and say:

Dear Mrs. Blank:

Miss Pauline West, whose home is in Cape Middleton, is staying with me for a few weeks.

May I bring her to your dance on Friday? I am sure she will be delighted if you invite her.

Very sincerely yours,
Harriet B. Dash.

Mrs. Blank, being both frank and courteous, answers you, saying:

Dear Mrs. Blank:

You cannot imagine how sorry I am that I cannot invite Miss West to my dance on Friday. You know how small my reception room is, and already I have invited more people than I can comfortably accommodate.

Won't you bring Miss West to tea some day next week? I should be delighted to meet her.

With sincerest regrets,
Yours very cordially,
Caroline Blank.

Or she answers in the form of an invitation, saying:

Dear Mrs. Blank:
By all means bring Miss West with you on Friday. I shall be delighted to have her.
Sincerely yours,
Caroline Blank.

INVITATION TO A FORMAL LUNCHEON

Ordinarily the luncheon is a jolly, informal affair and the invitation is extended over the telephone, in person, or by means of a friendly little note. But sometimes a large and ceremonious luncheon is given in honour of a celebrity or visiting guest and it becomes necessary to have formal invitations engraved, or penned in the proper form.

This invitation is usually issued in the name of the hostess alone, unless the host is to be present and men are to be invited.

Mrs. John Torley Blake
requests the pleasure of
.....(Name written in)
company at luncheon
on Friday, May the first
at one o'clock
11 Park Avenue

It is fashionable in large cities to invite several friends to luncheon at a hotel and later to a matinée. This is regarded as an especially fine method of presenting a visiting guest or a newcomer to one's friends. The invitation that follows may be penned on white note paper or engraved in the manner of a dinner invitation.

To meet Miss Helen Robertson
Mrs. John T. Blake
requests the pleasure of
.....(Name of the guest)
company at luncheon
at the Biltmore Hotel
on Wednesday, April the eleventh
at one o'clock
and afterward to the matinée
The Music Box Revue *11 Park Avenue*

The acceptance or regret to a formal luncheon invitation follows closely the wording of the invitation.

The Informal Luncheon

For the informal luncheon, a brief note of invitation is sent from five to seven days ahead. In making the note brief, cordiality must not be sacrificed. We give here a typical note of invitation and its acknowledgment. Of course, the invitation between intimate friends will partake of the nature of a friendly letter.

My dear Mrs. Blank:
Will you come to luncheon on Wednesday, April the eleventh, at half-past one o'clock? Mrs. Frank Richards will be here, and you have so often expressed a desire to meet her.
Cordially yours,
Helen R. Roberts.

My dear Mrs. Roberts:
I shall be delighted indeed to come to your luncheon on Wednesday, April the eleventh, at half-past one o'clock.

It was very kind of you to remember that I have been wanting to meet Mrs. Richards for so long a time.

Yours sincerely,
Justine Blank.

When the occasion is neither strictly formal nor entirely informal, the hostess may use her visiting card for the invitation, merely writing in ink toward the left below the name:

Luncheon at one-thirty o'clock
March the fourth

The acknowledgment may not be made by calling card; a cordial, informal note should be written.

Receptions and Teas

The word "reception" is applied to several social functions which may or may not be formal and ceremonious. The tea, the "at home," the afternoon dance in honour of a débutante daughter—all fall under the head of receptions.

When mother and débutante daughter are to receive the guests together, the invitation reads:

Mrs. William B. Harris
Miss Jean Harris
At Home
Friday afternoon, October fifth
from four until seven o'clock
Five Parkway Terrace

If the reception is in honour of a special guest the invitation reads:

To meet
Governor and Mrs. Frank Robertson
Mr. and Mrs. James Melvin
request the pleasure of
your company
on Friday afternoon, June fifth
from four until seven o'clock
Five Hundred Fifth Avenue

To an afternoon tea one invites one's best friends and one's most interesting acquaintances. In this age of easy informality, the tea invitation is rarely engraved, but takes most often the form of a cordial, friendly note. Then, too, the visiting card is used with the words:

Friday,
January the tenth
Tea at four o'clock

written in ink in the lower left corner. These cards, marked for the tea, are posted to the friends and acquaintances who are to be invited.

The Garden Party

This is really an "at home" held out of doors. Here, too, the new etiquette frowns upon the formal engraved invitation, unless the party is highly ceremonious and in honour of some special guest or guests. The following invitation is considered the best form. It may be penned in the hostess's handwriting on her ordinary correspondence note paper or on correspondence cards. Or the visiting card may be used with the words "Garden Party" written in the lower left corner.

Mrs. Maurice Bronson
At Home
Friday afternoon, May tenth
from four until seven o'clock
In the Garden *Holyoke, West Lake*

Instead of "In the Garden" the words "Garden Party" may be used. Some hostesses prefer to write friendly notes of invitation, particularly if the garden party is informal in nature.

My dear Mrs. Keene:
I have asked a few of my friends to have tea with me, informally, on the lawn, Friday afternoon, May the tenth, at four o'clock. May I expect you also? Perhaps there will be a little tennis. There is a racquet waiting for you if you want to play.
Cordially yours,
Rosalin Bronson.

The acknowledgment takes the form of the invitation. If it is a third-person invitation, the acceptance or regret is worded in kind. But if it is a friendly note, nothing but a friendly note is acceptable in acknowledgment.

House or Week-end Parties

The invitation to a house or week-end party is a little different from any other. It must be in the form of a letter, giving the specific duration of the visit, indicating the best and most convenient trains, outlining the activities, etc.

Dear Miss Janis:

We have planned a house party as a sort of farewell before our trip to Europe, and we are particularly anxious to have you join us. I hope there is nothing to prevent you from coming out to Pine Rock on June twenty-third and remaining here with us until the eighth of July.

I hope to have many of your own friends with us, including Jean and Marie Cordine, who are planning to sail toward the end of July. Frank Jolliet will be here, and perhaps Mr. and Mrs. Robert Kingsley. There are several others you do not know, but whom I am most anxious to have you meet.

A time-table is enclosed for your convenience, and I have checked the two trains that I believe are best. If you take the 3:58 on Tuesday you will arrive at 7:10, and you will be able to meet the guests at dinner at 8:30. There is an earlier train in the morning if you prefer it. If you let me know which train you expect to take, I will see that there is a car at the station to meet you.

Very cordially yours,
Alice M. Bevans.

Dear Mrs. Bevans:

How good of you to include me in your house party! Of course I shall be delighted to come.

I shall arrive on the 7:10 train, leaving New York at 3:58 as you suggest. It was

so thoughtful of you to enclose the time-table.

With kindest regards,

Sincerely yours,
Helen R. Janis.

If the letter were one of regret, it would be necessary for Miss Janis to write definitely just why she could not accept. It is the greatest possible form of discourtesy to refuse an offer of extended hospitality without an adequate excuse.

Invitations to Theatre and Opera

In planning a theatre or opera party it is wise to invite an equal number of men and women. The note of invitation should state definitely the name of the play or the opera, and the date.

My dear Miss Johnson:

Mr. Roberts and I have planned to have a small group of friends hear "Faust" at the Central Opera House, and we are hoping that you will be one of us. The time is Friday evening, the seventeenth of October. I have been fortunate enough to obtain a box in the parquet where we shall be comfortably seated.

If you are free to join us on that evening, Mr. Roberts and I will stop for you in the car at half-past seven.

Cordially yours,
Evelyn T. Roberts.

The acknowledgment must be made promptly so that the hostess can fill in, in case of a regret.

Musicales and Private Theatricals

A ceremonious drawing-room concert requires engraved invitations, issued at least two weeks in advance. The two approved forms follow:

Mrs. John M. Cook
At Home
Tuesday evening, October first
at nine o'clock
Ten Farnhut Terrace
Music

Mr. and Mrs. John M. Cook
request the pleasure of
.....(Name written in)
company at a musicale
on Tuesday evening, October first
at nine o'clock
Ten Farnhut Terrace

If she wishes to invite her friends to hear a famous orchestra or soloist at her home, the hostess may use her visiting card, writing in the lower left corner the words:

Tuesday, October first
half-past three o'clock
to hear the
Whitman Stringed Orchestra

For private theatricals, the invitation follows very much the same form as that of the musicale. The hostess may add the phrase, "Theatricals at nine

o'clock" to her invitation; or she may issue engraved cards requesting the pleasure of a friend's company at Private Theatricals. The word "dancing" may be engraved in the lower left corner of the card if dancing is to follow the theatricals. It is courteous to respond promptly to these invitations.

Invitations to a Christening

It is not customary to invite a great number of people to a christening. But when the occasion is made one of formal entertainment, it becomes necessary to have engraved cards prepared and issued to friends and relatives. It reads:

Mr. and Mrs. John Blank
request the pleasure of your
company
at the christening of their
son
on Tuesday, April second
at three-thirty o'clock
450 Park Avenue

Ordinarily only relatives and intimate friends are invited to a christening, and notes of invitation take the place of engraved invitations.

The letter requesting a relative or friend to serve as godfather or godmother must be carefully worded. It is usually an intimate letter, for no one with fine sensibility will ask any except a dear friend to act as godmother or godfather. Such a request is much better given in person than by letter, whenever it is possible. However, we give here one brief letter of request, and another of acknowledgment, to serve as suggestions:

Dear Mr. Burke:

Jack and I have both agreed that we would rather have you serve as godfather for John Paxton, Jr., than any one else. We hope that you will not refuse.

The baptism has already been arranged for four o'clock, next Sunday, at St. Peter's Church. We hope you will be present at the church, and later at a small reception here in our drawing room.

With kindest regards from us both, I am

Cordially yours,
Amelia B. Johnson.

Dear Mrs. Johnson:

It will give me great pleasure indeed to be godfather to little John Paxton. Truly, I count it no small honour, and no slight responsibility. I am quite anxious to meet my little godson, and I shall be present both at the christening and at the reception afterward.

With every good wish for him and for the splendid parents he has chosen, I am

Sincerely yours,
William A. Burke.

Children's Party Invitations

Children love colour and decoration, and etiquette wisely permits them to have it in their stationery. Fashionable stationers in New York show tiny sheets of pink and blue note paper for the child, cleverly decorated with coloured motif designs or figures. What child can resist the temptation to scrawl its own invitation across such attractive stationery?

And Mother should permit it, for the child cannot start too young to take care of its own social duties. If the scrawl is unintelligible, Mother may guide the wobbly pen with her hand over the child's.

The very little child will need to have his invitations written for him. The following form is customary:

Dear Mrs. Blank:

Harold will be five years old on Thursday, the eighteenth of June. We are planning to have a little party for his friends on the Sunday following, June the twenty-first. I know he will not be happy unless little Marian is present. I do hope you will let her come.

If the nurse brings Marian here at three o'clock, she will be in time for the opening game, and I will see that she arrives home safely by half-past six.

Cordially yours,
Helen M. Roberts.

Marion's mother writes a friendly note of acceptance or regret, explaining if necessary why her little daughter cannot attend the birthday party.

As soon as Harold is old enough to assert his independence—which is about the age of seven or eight years—he will want to write his own invitations. It is a mistake to tell him what to write. Let the invitation be natural and childish. He will probably say:

Dear Marian:

I am having a birthday party on Sunday. There will be a cake with seven candles. Do

you want to come? Please do. It will start at three o'clock.

Good-bye.
Harold.

Mother will make things easy by spelling out the words for him.

When Harold is twelve, he will be quite dignified, you know, and his invitation will look something like this:

Master Harold Roberts
would like to have the pleasure
of
Miss Marian Blank's company
at a dance at 3 o'clock
Thursday afternoon, June twenty-first
Clover Hall

It is wise to have children acknowledge their invitations, for it impresses upon them the importance of their social duties.

The young boy or girl planning a birthday party may find some useful suggestions in the following model:

Dear Elizabeth:

I am going to have a birthday party on Saturday afternoon, the thirtieth of October, at 3 o'clock. All of our friends from dancing school, and a good many of Jack's friends from his school will be here. We are planning a new kind of donkey game, and I am sure there will be lots of fun. Jack says he has a special surprise, and he won't tell even me about it.

Won't you come, too, Elizabeth? You know we are all so glad to have you. I shall be very disappointed if you do not say yes.

Sincerely yours,
Helen Camden.

CHAPTER XV

THE GIFT OF VOICE

IN THE BEGINNING

Man at first knew no other means of expression than gesture and mimicry. He lived his life locked up within the storehouse of his own meagre thoughts. There was no way to tell of his joys and sorrows and fears to others.

To early man, each day was a little lifetime in itself. And each little lifetime was crowded with strange and wonderful happenings that were promptly lost in the sleeping corners of the mind, forgotten—like a dream. They were shared with no one.

But man, even in the very beginning, felt the need for companionship. He wanted to share the wonders of his daily life with his fellows. He wanted to tell of the things he saw, and of the still more extraordinary things he imagined.

Groping about for a way to make himself understood, for a means of expressing his thoughts to others, primitive man discovered a power which, until then, he had not used. He discovered a natural faculty of which he had not been aware. He discovered—voice.

It was not a sudden discovery that flashed upon a waiting world, all in a breath. It was slow and gradual, like all great advances.

A boy sat under the trees and heard the birds fill

the world with song. Suddenly the song welled up in his own throat, and he was singing too!

Fleet-Foot, pride of the tribe, came rushing to his people to warn them of a huge beast that was crashing through in their direction. In wild gesture he warned of the danger that told them what kind of beast it was by imitating its growls!

Bold-One, brave as a dozen great tigers, ventured forth to find water after a siege of thirst. He returned on the third day, glad with the tidings of discovery, and he told his people of the spring of sparkling water he had found. He showed with his hands how the water cascaded over the rocks, how it joined the river and went on to the sea. But with his lips he uttered the sounds that told them how high the water was, with what force it fell, how it sang in the sunshine, how cool and good it tasted!

THE FIRST LANGUAGE

These, then, were the first uses of voice. Hearing frequently the growl of the bear, the shriek of the ape, the roar of the thunder, man came at last to recognize these sounds and understand them. Little by little, as he became more skilled in the use of voice and clever in the art of imitation, he learned to utilize his own voice to imitate these sounds he heard. In this way he was able crudely to convey his thoughts and ideas to others.

And man became articulate. He became more and more adept in the use of sound. Gradually the sounds used by him in his daily intercourse became standardized into words, and the words quickly multiplied under his tongue. There was developed a simple rudimentary language based upon the principle of imitative sound. It is now known familiarly as the "monkey" language,

and it has carried its origins to all corners of the world.

Thus did man emerge from the darkness of prehistory with his gift of voice. The development and cultivation of voice through the ages, the making of words and the growth of complex languages, represent one of the most beautiful and inspiring phases in the development of human life.

THE USE OF VOICE TO-DAY

A tremendous cultural stretch separates the voice of to-day and the guttural sounds of the primitive. The modern voice is the product of long ages of cultivation and refinement. As this applies to the masses in the great stretch of life, so also does it apply to the individual in the stretch of his own lifetime. The beauty and modulation of the voice indicate the degree of cultivation acquired.

That is why speech, even more than manner or dress, is characteristic of breeding. We can judge from a conversation that lasts not longer than a summer shower whether or not a man is cultivated. We can judge the moment a stranger begins to speak whether he is well-bred or ill-bred, whether he is coarse or fine. And what he says is scarcely more important than how he says it.

Many of us devote time and thought to our dress and to our manners, forgetting entirely that which can be of greatest value to us throughout life, that which can exert the greatest influence upon the people with whom we come in contact. We neglect to cultivate the voice; we overlook the importance of developing our speech.

If you search among the old Italian proverbs, you will find one that says, "He who has a tongue in his head can go the whole world over." True—but of

what value is a tongue if one knows not how to use it? It is with this thought in mind that the following pages are written.

THE "VOICE WITH A SMILE"

One of your first duties to yourself is to cultivate a pleasant, agreeable, interesting tone of voice. The way to do this is to begin at once to overcome the habit of slovenly speech, to school yourself in talking slowly, carefully, gently. This does not mean that you need to be stilted in your speech. Speak with spontaneity and verve, for that is what gives colour and personality to your conversation; but avoid meticulously that carelessness in voice and speech that we instinctively associate with the ill-bred.

A familiar adage tells us that "the voice with a smile wins." The voice with a smile is simply a pleasant voice, low, gentle, kindly. No one can give it to you; you must develop it yourself. After all, the voice is an expression of self; if you are pleasant, your voice cannot fail to be pleasant, too.

It is important, of course, that you overcome any harsh or strident quality that your voice may have, for a strident voice is never pleasant. Just as the most beautiful music sounds harsh on a tuneless instrument, the most eloquent words are lost when delivered in a shrill, unpleasant, or monotonous tone of voice. There is music in the human voice, music with all the variations of an orchestra. William Handy says:

"A man's words are veritable instruments of music. . . . When a master touches them the words seem to have an unexpected soul as does an orchestra under the direction of a Campanini or a Thomas. Some words sound like drums; others breathe memories sweet as flutes; some call like a cornet; some shout a charge

like a bugler's trumpet; some are sweet as the soft murmurings of gentle zephyrs through groves of whispering oaks. The power to move the soul and stir in others emotions that the owner of the voice can feel, seems limitless."

CULTIVATING THE VOICE

Few qualities, in man or woman, are more delightful than a clear, soft, well-modulated voice. Many people take singing lessons solely for the purpose of cultivating the speaking voice, realizing that this quality, in man or woman, is a great social asset. To be able to speak well is unquestionably of value in the business world, too.

There is no reason why you cannot have a pleasing, cultivated tone of voice. The greatest of all orators, Demosthenes, was handicapped by a naturally unpleasant voice, and by a pronounced stutter that impeded his speech. Through the most rigid self-discipline he overcame these defects and made his voice a thing of beauty.

In cultivating your voice, give greatest thought to pitch or tone and to the pronunciation of words. A low, gentle tone of voice is always pleasing—not too low to be heard, but soft and clear. It is the voice that comes from the chest, not from the head or throat alone.

The voice must be natural, not strained or affected. You should talk in a fine, low, rich tone of voice always, without stopping to think about it. The way to achieve this is through practice. Well-bred people never raise their voices, even in anger, because the low, gentle voice is so instinctive a part of their well-bred personality.

We cannot all take music lessons to cultivate a

pleasing tone of voice; but we can all practise articulation, reading aloud, gradually smoothing away the crudities of voice and speech, developing a fine, rich tone. An excellent plan would be to practise reading aloud from this work, taking a chapter each week.

Read before a mirror, slowly and carefully. Watch your mouth as you pronounce each word. Keep a small pronouncing dictionary handy, and if there are any words with which you have difficulty, look them up at once and find out just how to pronounce them. Be careful to enunciate clearly, sounding all vowels and consonants. Each syllable must be clearly accentuated. A common mistake is to slur words and syllables together; but the opposite extreme, clicking off each little syllable like a word on a typewriter, is just as bad. Careful articulation, without stiltedness in speech, is what you must strive for.

If you practise reading aloud before a mirror and associate with cultivated people who talk well, you will quickly develop a pleasant speaking voice.

CORRECT PRONUNCIATION

The new etiquette does not look with favour upon stilted speech, upon studied pronunciations and unnatural expressions. The first law of good speech is to say the natural, spontaneous thing in the natural, spontaneous way.

On one point, however, all authorities are agreed: the final test of a lady or a gentleman is the faultless pronunciation of words. Of course, pronunciation varies in certain sections of the country; there are distinct traits of pronunciation, for instance, typical of Boston, of New York, of the South, of the West. And pronunciation varies also among people like the Irish, the English, the Germans, who carry with them

accents from European parents. Of such differences in pronunciation, the new etiquette is tolerant. But not even the most generous etiquette tolerates the crude pronunciations that are a result of slipshod, careless speech.

In good society a gentleman is never a "gen'mum" or a "genil-man." Nor is the government ever referred to as a "gov'ment." An Italian remains a son of Italy and is not metamorphosed into an "Eye-talyun." New York is always good old New York, never the careless "N'Yawk" of careless talkers.

A common fault of speech is to drop the final "g." Pudding should not be puddin', nor walking, walkin'. As conspicuously bad a mistake is to say kep' for kept.

In conversation, if you are in doubt as to the correct pronunciation of a word, do not use it. Substitute some other word of which you are sure. But remember the word, and look it up in a pronouncing dictionary at your first opportunity. Then lose no time in finding a place for the word in your conversation. It is only by becoming familiar with words that you can use them easily and without self-consciousness.

It would be impossible to list here all the words frequently mispronounced. There are many excellent books at the public libraries that concern themselves solely with this subject. One such book, which you will find extremely helpful, is called "18,000 Words Often Mispronounced" and is written by W. H. P. Phyfe.

PHRASES TO BE AVOIDED

One of the best ways to cultivate taste in the choice of words and in the phrasing of expressions is to read good books. By good books we do not mean necessarily "best sellers," which are sometimes crammed with

slang expressions, but books of established literary standing. In such books one finds the very best English, free from over-elegancies in expression, from misused words, from phrases and expressions that are barred in good society.

People who use "well-bred" English avoid colloquial and provincial expressions. A certain amount of provincialism sometimes adds a flavour or tone to speech; but such expressions as "How was that?" when you mean "What was that?" and "How's things?" when you mean "How are you?" are in poor taste and show a lack of cultivation in speech.

We are listing here some of the most objectionable words and phrases in constant usage. Some are objectionable because they are what one writer calls "vulgar refinements," words and phrases used with the obvious purpose of appearing more cultivated than one really is. Others are objectionable because they call up unpleasant images in the mind. Still others are objectionable because they are coarse, and many because they are popular vulgarisms. Not a few of the words and phrases listed here are objectionable because they are misused, because they are bad English.

Incorrect Form	*Correct Form*
Pardon me!	I beg your pardon. *Or,* Excuse me!
I attended the party.	I went to the party.
Permit me to assist you.	Let me help you.
They have a beautiful residence.	They have a beautiful house.
A stylish dresser.	She dresses well. *Or,* She wears fashionable clothes.
I seen it; I done it.	I saw it; I did it.

Incorrect Form	*Correct Form*
I retire early and arise at eight.	I go to bed early and get up at eight.
What a cute dress!	What a pretty dress!
He is brainy.	He is a brilliant (or clever) man.
Accept my thanks.	Thank you.
We were conversing.	We were talking.
Charmed! (In acknowledging an introduction)	How do you do!
The food was lovely.	The food was good.
I 'phoned him about it.	I telephoned him about it.
Photo, auto.	Photograph, automobile
I reckon I will.	I think I will.
I guess; I calculate.	I imagine (or think)
We went to a banquet.	We went to a dinner
An elegant show.	A good (or interesting) play
I purchased a book.	I bought a book.
Ad.	Advertisement
Attend a ball.	Go to a dance
Shall we locate here?	Shall we settle (or live) here?
I come there and says.	I went there and said
Wouldn't that jar you!	How aggravating! *Or,* Isn't that aggravating!
I presume you are busy.	I suppose you are busy.
A swell time.	A good (or enjoyable) time
He has quit his job.	He has left his work. *Or,* Given up his position.
Do you feel good?	Do you feel well?
I hear he is wealthy.	I hear he is rich.
Give the balance to John.	Give the rest (or remainder) to John.
He don't like it.	He doesn't like it.
She is laying down.	She is lying down.

Incorrect Form	*Correct Form*
Rocker	Rocking-chair
Let us commence.	Let us begin.
Does he know how to act?	Does he know how to behave?
Set this on the desk.	Put this on the desk.

Choose your words carefully, and be satisfied with simple, familiar but expressive phrases. The fault with most of the incorrect phrases listed above is that they are pretentious, ultra-refined. Phrases like the following are not exactly bad English, but they are in bad taste because they indicate a desire to be, as one writer says, "too elegant." People who use pure English avoid them.

Pray, accept my thanks.
I trust I am not trespassing.
Well, I declare!
Society's leading matrons.
He is a prominent clubman.
We partook of liquid refreshments.
They desire to purchase a residence.
My dear, you look stunning!

Expressions like these may not be incorrect grammatically, but they are unnatural and affected. People who seek purity and beauty of speech avoid them, just as they avoid such ridiculous phrases as "I nearly died." "It was a scream!" and "You would have died laughing!"

The things we say are largely a reflex of the things we hear. It is so easy to acquire bad habits in speech, so easy to become accustomed to the objectionable and incorrect phrases we hear on the street, in the cars and

subways, in public places. That is why it is so important to mingle with well-bred, cultivated people who talk without vulgarity and without pretention.

Perhaps the best way to eliminate objectionable words and phrases from your speech is to talk slowly and carefully, choosing each word with deliberation. This may make your conversation a trifle stilted at first; but this stiltedness, like the objectionable phrases, will quickly disappear. It is far wiser to speak slowly and deliberately than to use words and phrases that have no place in the well-bred vocabulary. Self-discipline and association with cultivated people will refine and beautify the speech.

THE USE OF SLANG

The new etiquette accepts slang as a characteristic phase of the American language. Slang can be colourful and expressive without being coarse, and since it adds a typical verve and piquancy to our talk, there is no reason why it should be indiscriminately condemned.

Discussing slang in "The Customs of Mankind," we say: "It is part of the American language and as such must be recognized and accepted. . . . To be truly colourful, the word of slang must be like the uncut diamond in a velvet jewel case—an unpolished word in a setting of beautiful language."

Use slang, if you like, but in moderation. Of course, slang that is coarse or profane to the slightest degree is out of the question. But such words as "taxi," "flivver," "movies," "hunch," "flapper," "the blues," etc., are now practically a part of the language and may be used occasionally to add colour or forcefulness to one's speech. Young people particularly may use slang without offence.

It is interesting to see how phrases that were once

regarded as correct and legitimate have become popular slang. The phrase "skin of the teeth" is from Job. The phrase "let me tell the world" is from Twelfth Night. Indeed, a very large part of the slang in use to-day can be traced back to the Bible and to Shakespeare.

Fastidious people know how to discriminate between slang that is colourful and interesting, and slang that is objectionable. No well-bred people, for instance, ever say, "You're talking through your hat!" or "Search me!" or "You just bet!"—or any of the other slang vulgarities we frequently hear.

GESTURES AND MANNERISMS

In its finer sense, etiquette does not attempt to stifle personality but rather to develop it. You may have little mannerisms that make you particularly interesting. You may have pleasant little gestures that people enjoy. These mannerisms and gestures may be so typical of you that to conceal them would be to mask your true personality.

That is why the new etiquette, sensible and generous, does not say, "Drop all your gestures and mannerisms." It is necessary for you to drop only those that are affected and insincere, the mannerisms that are not truly an expression of your personality. If you have a natural way of smiling a bit while you speak, or nodding your head a little, or lifting your voice at the end of each sentence, there is no harm done. Mannerisms such as these do not make you any less interesting or agreeable a talker.

But if you have acquired the bad habit of drawling, of talking through your teeth, of muffling your words, of chattering, or of racing breathlessly through every sentence you utter—begin at once to overcome

the fault. Such mannerisms are annoying and disagreeable to others.

Try not to be monotonous in your talk. Many people have the habit or mannerism of prefixing each sentence with "Now" or "And so." This has an irritating effect upon the hearers. Repetition of "See," "You know," or "See what I mean" is quite as irritating.

Gesture is not objectionable if it is simple, natural, and inconspicuous. A slight lifting of the head, a little swing of the hand, a tiny, scarcely perceptible shrug of the shoulders—such gestures, when not overdone, are interesting and expressive. But well-bred people do not pound on the table to emphasize a statement, do not shrug and gesticulate continually. Nor do they keep a finger carefully levelled at the person to whom they are talking.

On the whole, repose of manner with little gesticulation is to be desired.

DEFECTS IN VOICE AND SPEECH

The shrill, harsh voice which we hear frequently on the street and in public is caused by nervous tension. With most people this shrill voice is a habit, acquired generally through nervousness and accentuated through constant usage. When these people become excited or emphatic, the voice becomes more shrill and high-pitched.

The way to overcome a shrill, harsh voice is to practise breathing deeply during speech. When you take a deep breath, you open the throat and give passage to the deep, pleasant tones that come from the diaphragm. Deep breathing exercises are recommended also for the guttural tone and the nasal tone.

Lisping usually arises from the use of the sound *th*

instead of *s*, as for instance *thith* for the word ***this.*** The fault is due entirely to placing the tongue against the front teeth instead of farther back in the mouth. It can be overcome by practice and persistent effort. An exercise that will help you is to say over and over again the following sentences, keeping the teeth closely shut together:

Lisbon is spliced to Spain.
There are sea-shells and sea-weeds on the sea-shore.
The zebra is striped.
Let us listen in silence to the siren's song.
Ezra seized Solomon who was amazed and confused.

Reading aloud and dramatic recitations are excellent practice if you lisp. If ordinary methods of self-discipline do not check your lisping, it is best to consult a specialist in speech defects.

Stammering and stuttering are generally more deeply rooted than is lisping. Deep-breathing exercises are recommended. Develop the habit of taking a long, deep breath before uttering the word on which you usually stammer or stutter. It is not possible to overcome these speech defects at once; constant practice and persistent effort are necessary.

Such habits as coughing, hesitation, groping for words, clearing the throat, etc., are often simply forms of nervousness and can be overcome by a little will power exerted in the right direction.

DEVELOPING YOUR VOCABULARY

To be able to express yourideas simply and clearly, it is necessary that you have a good command of the language. One writer says:

> Many people have good thoughts and original ideas, but they cannot express them because of the poverty of their vocabulary. They have not words enough to clothe their ideas, and make them attractive. They talk in a circle, repeat and repeat, because, when they want a particular word to convey their exact meaning, they cannot find it.

The greater your vocabulary, the more interesting your conversation and the more effectively can you talk to people and make yourself understood. Doctor Eliot is quoted as having said, while President of Harvard University, "I recognize but one mental acquisition that is an essential part of the education of a lady or gentleman; namely, an accurate and refined use of the mother-tongue."

Fortunately, this is an acquisition that is within the reach of everyone. Only two things are necessary; a good dictionary and the desire to speak well. Add to these the association with educated, intelligent people, and ready access to a public library, and there is no reason in the world why you cannot acquire a rich and colourful vocabulary.

When you hear a new word, or read it in a book, learn its meaning and its pronunciation. Until you are wholly familiar with the word and able to use it in your conversation, it is not a part of your vocabulary. It is not enough to know how to pronounce a word and to have a general idea of its meaning; you must know how to use it correctly in your speech.

Remember that there is always a just-right word for every purpose. It is a simple word, expressive, a word that conveys the exact thought you want to convey. By constantly searching for the just-right word,

using your dictionary frequently, and associating with people who speak correctly and intelligently, you increase your vocabulary day by day until you have an excellent command of the language. And you will find that as your vocabulary increases you gain greater poise and confidence, and find keener enjoyment in conversation.

In your choice of words for conversation, use those that are familiar rather than those that are far-fetched. It is the short word, not the long, the simple word, not the complex, that is expressive. Be direct and brief in your statements, using one vigorous word wherever possible instead of an awkward or round-about phrase.

An excellent way to increase your vocabulary and perfect your speech is to talk less and listen politely while others lead the conversation. There is a good deal of truth in the old maxim, "Speech is silver, but silence is gold!"

THE FOREIGN ACCENT

A foreign accent is a handicap because it often makes it difficult for people to understand what you are saying. That is, of course, if the accent is pronounced. There can be no objection to a slight, characteristic accent. Indeed, sometimes it adds a pleasing flavour to one's speech.

If you have a foreign accent and you want to overcome it, you can do so through strict self-discipline and constant practice. Read aloud before a mirror. Read slowly and carefully, with a pronouncing dictionary always at your elbow. If possible, have a friend who is both frank and intelligent, hear you when you read aloud and correct your errors. Mingle as much as possible with people who use fine, pure English.

It is not especially desirable to sprinkle your conversation with words and phrases from other languages. This is regarded by well-bred people as pretentious. The expressive French phrase, the vigorous Italian word, or the forceful German expression is used only on occasions when an English word or words could not convey the thought as clearly or concisely. Following is a list of foreign words in frequent social usage, many of which appear on menus.

FOREIGN WORDS AND THEIR MEANINGS

Ad infinitum	to infinity
À la	according to; in the style of
À la carte	according to the menu
À la jardinière	served with spring vegetables
A la maître d'hôtel	with a thin butter sauce
À la Marengo	with olive oil instead of butter
À la mode	according to the mode or fashion
À la Russe	according to the Russian fashion (individual portions)
À la vinaigrette	a sauce of oil and vinegar, flavoured with cucumber
À propos	to the point
Au beurre	cooked with butter
Au fait	well versed in social custom
Au gratin	a dish cooked with a brown crust and containing cheese
Au lard	with bacon
Au revoir	good-bye till we meet again
Au vin blanc	with a white wine sauce
Beaux esprits	congenial companions; men of wit
Ben educato	well educated
Billet d'amour	love letter
Billet doux	love letter
Blasé	world-weary
Bœuf à la mode	beef simmered in an herb sauce

Bona fide	in good faith
Bonbonnière	bonbon dish
Bonjour	good morning; good day
Bonsoir	good evening
Bon ton	fashionable society
Bon vivant	one who lives well; an epicure
Bon voyage	good journey to you
Bouillon	a clear broth
Boutonnière	a flower for the buttonhole
Buffet	a sideboard for china or silver
Café au lait	coffee with hot milk
Café noir	black coffee
Canaille	riff-raff
Carte blanche	unconditional permission
Carte du jour	menu for the day
Champignons	mushrooms
Chancel	space in church reserved for officiating clergyman
Chateaubriand	a very thick steak, well done
Chef d'œuvre	a masterpiece
Chère amie	dear friend (feminine)
Chic	smart, fashionable
Coiffure	dressing of the hair
Collation	a light repast
Compote	stewed fruit (used also with meats)
Compotier	dish for stewed fruits or bonbons
Coquille	served in the shell
Cortège	a formal procession
Corsage bouquet	flowers fastened on bodice
Costume de rigueur	formal evening dress
Coterie	a social set; a clique
Cotillon	a dance for four couples
Coup d'état	a sudden decisive blow (as in politics); a stroke of state
Croûton	bread cut in squares and toasted
Débutante	a young lady just introduced to society

Décolleté	low-cut, as for evening wear
De luxe	unusually elegant
Demi-tasse	half a cup; an after-dinner cup of coffee
Demoiselle	young lady
Dénouement	the issue
De rigueur	correct
De trop	too many; too much
Dramatis personæ	characters in the play
Éclat	renown, glory
Élite	better society
En buffet	served from the buffet; no tables
En casserole	served in a small earthen dish
Encore	repeat, repetition
En déshabille	in undress; négligé
En famille	informally
Enfant terrible	spoiled child
Enfin	at last
En gelée	jellied
En masse	in a body or mass
En route	on the way
Ensemble	all together; the whole
En suite	in company
En tasse	served in a cup
En toilette	in full dress
Entrée	a side-dish, served as one course of a meal
Entre nous	between us; confidentially
E pluribus unum	one out of many
Et cetera	and everything of the sort
Eureka	I have found it
Faux pas	a false step; a mistake
Fête	a festive social occasion
Fête champêtre	an open-air festival
Filet mignon	small pieces of beef tenderloin, served with sauce
Finesse	social art in its highest conception

Flageolets	small beans known as "baby lima beans"
Fondant	a soft icing
Fromage	cheese
Garçon	boy; waiter
Gateaux	small cakes
Génevoise	hot sauce with mushrooms
Grâce à Dieu	grace of God
Haricot	stew with vegetables
Haricot vert	string beans
Hauteur	haughtiness
Hollandaise sauce	warmed and slightly thinned mayonnaise sauce, with lemon juice added
Hors d'œuvres	special course; usually applied to relishes served at beginning of meal
Incognito	unknown
In memoriam	to the memory of
Julienne	a soup with vegetables
Jus	gravy
Le beau monde	the fashionable world
Lettre de cachet	a sealed letter
Lyonnaise	served with bits of onions
Ma chère	my dear (feminine)
Ma foi	on my word
Maître d'hôtel	steward
Mal de mer	seasickness
Mélange	mixture
Ménage	housekeeping
Mardi gras	Shrove Tuesday
Mayonnaise	a salad sauce of egg, oil, vinegar, and spices
Menu	bill of table fare
Mon ami	my friend (masculine)
Musicale	private concert
Née	born; family name
Négligé	morning dress

N'importe	of no importance; no matter
Noblesse oblige	the obligations of rank
Nous verrons	we shall see
Nom de plume	assumed name of a writer
Notre Dame	Our Lady
O Tempora! O Mores!	O the times! O the manners!
On dit	they say; it is rumoured
Passé	out of date
Penchant	a particular liking; an inclination
Petit pois	small peas
Pièce de résistance	most substantial course of a dinner; literally, a piece of resistance (a main event or incident)
Poisson	fish
Pot au feu	beef stew with vegetables
Poulet	chicken
P.P.C. (Pour prendre congé)	to take leave
Prima donna	chief woman vocalist of a concert
Pro patria	for our country
Protégée	under the protection of another
Purée	a thickened soup
Quelque chose	something
Quenelles de poisson	fish balls
Ragoût	a stew of any meat, usually thickened and seasoned
Rémolade	sauce of olive oil, vinegar, and mustard
Rendezvous	an appointed place for a meeting
R.S.V.P. (Répondez s'il vous plaît)	answer if you please; kindly respond
Requiescat in pace	may he (she) rest in peace
Résumé	a summary
Riz de veau	sweetbreads
Romaine	a long-leafed lettuce served as a salad

Rôti	roast
Salmi	meat cut in small pieces, served in thick sauce mixed with red wine and chopped mushrooms
Salon	a drawing-room; room where guests are received
Sang froid	coolness, indifference
Sans souci	without care
Savoir faire	tact; knowledge of social customs
Savoir vivre	good breeding; knowing how to live
Sauce piquante	a sauce of herbs
Sorbet	water ice flavoured with fruit juice
Soufflé	mixed with beaten eggs and baked
Table à manger	dining table
Table d'hôte	dinner at hotel or restaurant
Trousseau	bridal outfit
Tout de suite	immediately
Tout ensemble	all together
Veni, vidi, vici	I came, I saw, I conquered
Verbatim	word for word
Vis-à-vis	face-to-face
Voilà!	there you are!
Vol au vents	small patties, usually with a sauce

CHAPTER XVI

EASE IN SPEECH

THE BEAUTY OF LANGUAGE

Language is like music, rich and beautiful. Beneath the languages of mankind are rare old melodies that tell of man's long journey across the ages. Those who listen can hear the echoes, though they are faint and far away.

Voice is a natural gift, but language is something that man himself has developed. The ability to express thoughts in words and phrases followed slowly in the path of reason. It was not easy for man to become adept in the use of tongue. Sometimes it took a generation to make a new word. Thus, each separate language is like a mosaic, designed from bits of lifetime and reflecting the ages and stages through which the people have passed.

It is in voice that we give utterance to our thoughts. But it is in language that we clothe them. Aristotle, standing in the shade of the Lyceum, taught the world the magic and beauty of language. His eloquence bound souls together. His words were like live torches that illumined all who came beneath their glow.

You may not possess the eloquence of an Aristotle, or the persuasiveness of a Demosthenes. But you can make an effort to clothe your thoughts always in the very best language you can command.

Words alone, of course, mean very little. Single

notes do not make music, and single words do not make language. It is in the skillful grouping of words and phrases, the fine expression of thoughts and ideas, that you achieve real beauty of language. In its true sense, language is a harmony of words and soul. This thought is conveyed by Xanthes in the following story:

"One day a man went to call on Plato, and asked him what was the difference existing between words and languages. The philosopher, without replying, pointed with his finger to a plaque hung on the wall, representing a goddess and her attributes.

"Then, rising, he went toward a large vase filled with coloured stones, and picking them up in handfuls, let them fall through his fingers in iridescent cascades.

" 'These,' said he, 'are the words or the materials.

" 'And here is the language,' he added, showing the plaque, which was nothing more than a mosaic of a most delicate workmanship."

Do you use words like pebbles, to drop here and there? Or do you use them to make beautiful pictures, like the bits of coloured stone that make a fine mosaic?

THE ART OF CONVERSATION

One of the first social requirements is the ability to talk well. He who does not know how to hold the interest of his hearers, who cannot talk pleasantly and with ease, is at a great disadvantage.

"Peering behind the pages of history, we find that conversational ability has played a large

part in the making of leaders, of court favourites, of popular idols. The outstanding figures in social life have always been the men and women who knew how to wield language as the general wields his sword.

"It is said of Ninon de Lenclos, celebrated beauty of France, that she earned her distinguished place in the brilliant circles of Parisian society almost solely through her great conversational wit. Her words charmed and fascinated. She seemed to know precisely what to say and when to say it. We are told that Louis XIV admired her tremendously for her gift of conversation. He found her always entertaining and clever.

"Madame de Maintenon, whom Louis married in 1683 after the death of Maria Theresa, was also a skilled conversationalist and is said to have practised talking before her mirror. She was a master in the art of gesture."[1]

During the Italian Renaissance, the art of conversation was the mainstay of social life. In England, the art reached its height in the time of Queen Elizabeth when men and women began to take time to talk. It was then that the English language was greatly enriched and given a new conversational flavour, which, until then, it had lacked.

To-day, as in the past, society offers its greatest rewards to those who know how to talk. The clever and interesting conversationalist is always popular, always in demand. He is welcome wherever he goes. He is always at ease, and instantly puts everyone else at ease. He is able, by word of mouth, to appeal to the sympathies and intelligences of the men and women with

[1] From the author's book, "The Customs of Mankind."

whom he comes into contact, receiving in response the warmth of their friendliness and interest.

THE FIRST LAW OF CONVERSATION

Perhaps the whole secret of successful conversation can be summed up in this one short maxim, which you will do well to memorize: "Don't talk until you think!" Too many of us say things impulsively that hurt, irritate, or embarrass others. If you stop to think before you speak, you will not utter the careless, unkind things that make you unpopular.

If you think before you speak, for instance, you will not say, "You are wrong!" to someone with whom you do not agree, or "Nothing of the sort!" You will smile instead, and say with all the courtesy and kindliness you know how to command, "Perhaps you are right, but I think . . ."; or you will say, "I'm afraid I can't agree with you. Don't you think," etc.

It is always best to avoid expressing definite opinions, as far as possible; particularly in a mixed company or among strangers. People of fine judgment and discrimination do not enter into religious discussions unless they are with intimate friends or acquaintances; and if they find themselves talking to someone whose opinion is utterly opposed to their own, they contrive in some way to turn the trend of conversation into more pleasant channels.

TACT IN CONVERSATION

The tale is told of a college professor who deliberately mispronounced a certain word (the name of a European capital) rather than embarrass a timid and sensitive guest who had done so first. With fine courage

and courtesy he mispronounced the word over and over again in his conversation rather than let the timid old lady know she had made a mistake.

Tactless people do not consider others. They say thoughtless things that cause discomfort and embarrassment—and sometimes great displeasure. "I don't believe in college for girls—it spoils them," says tactless Mrs. Blank to Mrs. Dash who has two daughters at Vassar. Then she turns to Mr. Brown who was walking with his sister the evening before, and demands to know who the "funny-faced little wretch" was. She smiles at what she regards as a fine example of her humour; but Mr. Brown does not smile back. He is irritated and displeased.

Needless to say, people without tact are rarely welcome. They are always blundering, saying things they regret a moment later, and desperately trying to cover them over by hurriedly adding some more tactless remarks. The way to overcome this is to think first. Refrain from saying even one word that may embarrass people or make them feel uncomfortable.

HOW TO PLEASE

"The unwritten law of conversation," writes William Handy, "is that it shall be on a 'fifty-fifty' basis, but it generally develops into a struggle to see who can do most of the talking."

It is well to remember that people are interested in nothing so much as themselves. If you talk constantly about yourself and about the things that interest you, it will not be long before you are regarded as a bore.

Someone once asked Matthew Arnold what his favourite topic of conversation was, and he answered,

without a moment's hesitation, "That in which my companion is most interested." In social contact, make it a practice to talk only about those things you know will interest your hearer. Discover what he or she is most interested in, and make that the topic of your conversation. That is, of course, if you want to be popular and welcome.

Sympathy is the key that unlocks hearts—and tongues. After all, the good conversationalist is not merely the one who talks well, but he who knows how to draw others into discussion. He knows the secret of making others talk. He gives others the opportunity to appear to advantage instead of attempting to show his own superiority.

The conversation that pleases and entertains is based upon equality. If you want to be popular, don't try to be cleverer or wittier than your companion. Don't talk to impress people with your own importance, for there is nothing that is so quickly resented. Appeal to the sympathies and intelligences of the men and women with whom you come into contact, draw them tactfully into the conversation, and let them appear to advantage, and your conversation will be pleasing to every company. Remember that Madame Récamier, conversational genius, invariably made the person with whom she was talking, and not herself, seem clever.

Orison Swett Marden says:

> "To be a good conversationalist you must be spontaneous, buoyant, natural, sympathetic, and must show a spirit of good will. You must enter heart and soul into things which interest others. You must get the attention of people and hold it by interesting them, and you can only interest them by a warm sympathy. If you are cold, dis-

tant and unsympathetic, you cannot hold their attention."

COURTESY IN CONVERSATION

The height of discourtesy is to break constantly into the speech of other people. Too many of us have the deplorable habit of cutting into conversation with monotonous repetitions of, "You don't say so!" "Really!" or "My, my!" Such interruptions are not only discourteous but extremely annoying to everybody present.

Only a rude person will break into a story, to which others are listening, with the impatient, "Yes, yes—I heard that!" or "I know all about that—I was there." Not even a bore should be so crudely and tactlessly cut off. Well-bred people have patience and courtesy enough to listen to a story no matter how often they may have heard it before.

Inattention is another rude discourtesy. Whether you are interested or not, always show an interest in what others are saying. Be sincerely glad to see people, eager to hear what they have to say, interested even in their most trivial remarks. Force yourself to be attentive even if you are bored, and let your expression show an intelligent interest. If you are truly sympathetic, this should not be difficult; and the effort will bring you big dividends in popularity.

Ridicule, of course, is intolerable. It is true that "words cut deeper than weapons" and only a rude, unthinking person will make another the butt of ridicule. No one admires the man who makes another feel uncomfortable or embarrassed. "The man who deliberately chooses a weak adversary and tortures and teases him for the benefit of the assembled company," says one writer, "may get the satisfaction of a few laughs

from the thoughtless; yet even they in thinking of the incident later think of the tormentor as cruel, unfeeling, and even unprincipled."

Gossip has no place in the conversation of well-bred people. If you want to make and keep friends, don't say anything about a person that you would not be satisfied to have that person overhear. It is best not to talk about people at all unless you can say pleasant and agreeable things about them.

Contradictions, like interruptions, are discourteous and rude. Of course, there is always a graceful and gracious way of doing a thing; it is the brusque, tactless contradiction that offends. *"Think before you speak!"* You will not, then, say the unkind, discourteous things that make you unpopular.

THE GOOD LISTENER

There are two extremes in conversation: monopolizing the talk to the point of boredom, and letting the conversation die every time it reaches you. One is as undesirable as the other.

The talkative man, the chatterer, cannot long hold the interest of his hearers. The life and charm of conversation are in the free interchange of thoughts and ideas, the pleasant discussion in which all share. To talk constantly, without giving others a chance is rude and selfish.

But the effusive person is only less annoying than he who permits the conversation to die every time it reaches him. "Have you been to the theatre recently?" you ask him. "No," is his abrupt reply. There is no gleam of interest, no friendly smile of encouragement to continue. You try again. "A wonderful day for golf, isn't it?" He scowls. "I hate golf." It is like having a door slammed in your face. But you are

courteous, and a little while later you try again. "Have you read 'The Blue Dawn'?" He doesn't even look up. "Never read that trash." And you give up in despair!

Fortunately, there are not many of these "door slammers," as one writer calls them. We are more likely to find ourselves placed next to a bore who talks incessantly about himself and about his own problems. Good conversation consists as much in listening politely as in talking agreeably. Silence is as much a part of conversation as talk itself.

It is related that an Indian chief made himself conspicuous by remaining absolutely silent during a short period while in the presence of General Grant. When questioned concerning his silence, he said, "The mind speaks with the heart; the brain with the mouth." Let your manner, while you are listening to other people, show them that you are "speaking" with your mind—in other words, that you are interested in what they are saying, that you are in full sympathy and understanding.

"Be silent," said Pythagoras, "or say something better than silence."

ADAPTING YOUR PERSONALITY TO OTHERS

It is not desirable to clothe your personality in a domino and show it thus concealed to the world. Neither is it desirable to permit your personality to clash with those around you. In conversation, the ideal is to suit your talk to the people with whom you are talking, without attempting to appear different from what you really are.

For instance, let us pretend that you are chatting with some children. It is a mistake to render yourself ridiculous by trying to appear young and childish;

but there is no reason why you cannot talk in your own interesting way about the things you feel will amuse and delight your youthful audience.

Analyze the person or persons with whom you are talking, and make every effort to suit your conversation to their tastes. You may discover that the man to whom you are talking is extremely conceited; that the young woman with whom you have been chatting is highly superstitious; that the elderly man to whom you have been introduced is timid and self-conscious. With a little practice you can school yourself to adapt your personality to all types of people and so make everyone feel comfortable and at ease in your company.

This does not mean talking down to people, or talking up to them. It means, rather, being genuinely interested in everyone, and striking a bond of sympathy in conversation even though you may differ in all your views.

ARGUMENT AND DISCUSSION

Demosthenes is the most persuasive man in history, yet he was never known to have dropped the tone of a gentleman. Don't argue in social contact; but if you must, remember that nothing is more convincing and persuasive than a careful, deliberate statement made in a low tone of voice and with absolute repose of manner.

Amiable and friendly discussions are not to be discouraged, for they add a flavour to conversation that might otherwise be dull. But they should remain discussions, and should not be permitted to grow into arguments.

Of course, there is no reason why individuals may not argue between themselves, if they see reason to do so. But in mixed company it is always best to avoid argu-

ments, particularly those having to do with religious or political views. The difference between a discussion and an argument is that the former is a pleasant exchange of ideas and the latter a dogmatic expression of opinions, a laying down of the law. Discussions are generally pleasant and interesting; arguments almost always become unpleasant and tend to destroy the spirit of companionship.

"Two kinds of bores," says an authority, "are always annoying; the man who tries to prove he is right and the man who tries to prove another wrong."

DRAWING-ROOM CONVERSATION

We all know people, glib enough when they are among their own intimate friends, who actually become tongue-tied in a drawing room filled with strangers. The reason for this is that they are self-conscious or that they are not sure of themselves—they do not know what to talk about.

The new etiquette does not encourage what are known as "drawing-room inanities"—the polite but meaningless things people used to say to keep conversation from dying. Remarks concerning the weather are a popular example. The newer trend is to prepare conversation, if you are not by nature a poised, clever, and interesting conversationalist. Modern drawing-room conversation depends for its subtle charm upon the foundation of real thoughts.

In the early part of the 17th Century there existed in France what was known as the *causerie* (chat). This was a meeting, at the famous old Hôtel Rambouillet, of the great nobles, literary celebrities, and brilliant women of the day, gathered together for the definite purpose of "chatting." These people of the *causerie*, people who represented the highest intellectual class

in France of that period, acquired a taste for daily talks and developed the art of "drawing-room conversation" to a high degree.

The influence of the old *causerie* has never entirely been lost. We still have a fondness for after dinner "chats," though to-day the ideal is not merely idle chatting, but rather a conversation rich in the exchange of thoughts and ideas. There is no one quite so popular in a drawing room as he who knows how to include everyone in his conversation, who knows how to be a good talker and a good listener.

Unpleasant subjects have no place in drawing-room conversation. Avoid discussions of illness, deaths, disaster, and don't dilate upon your religious or political prejudices. Introduce as topics of conversation only those subjects that are pleasant and interesting and that can be discussed with enjoyment.

Well-bred people do not ask personal questions, in the drawing room or anywhere else. Nor do they discuss their own personal affairs in the presence of strangers. They are guiltless also of such faults as whispering, gesticulating across the room, gossiping, or ridiculing someone who is not present.

When you find yourself in the drawing room among people you have met for the first time, remember the old *causerie* of France, and bear in mind that the spirit of conversation is often as important as the ideas expressed. Be pleasant, courteous, genuinely interested in whatever any one has to say. If you have nothing to contribute to the discussion, remain silent; but let your silence be eloquent of the pleasure you derive from listening to the others.

In a large assemblage, you may find that you are a little out of the conversation. A good plan, under circumstances such as this, is to get into conversation

with someone else who has not joined in the main discussion. It is very much more pleasant to talk to one person on a subject or subjects that interest you both, than to be "alone" in a crowd, listening to a discussion in which you have no interest whatever. In mixed company people usually gather in little groups, and generally according to their tastes in conversation.

AT THE DINNER TABLE

Embarrassed silence distinguishes itself nowhere so quickly as at the dinner table. It is evident to everyone. In the drawing room your silence may not be noticed, but if you are "tongue-tied" at the table, everyone knows it.

The first duty of the hostess is to see that conversation does not lag. But she cannot keep up a steady stream of talk, and the guests must help. When Mrs. Blank invites Miss Dash to a dinner at her home, she expects Miss Dash to join in the conversation and help make the occasion a pleasant and interesting one. If Miss Dash sits in embarrassed silence throughout the dinner, permitting the conversation to die every time it reaches her, it is not likely that Mrs. Blank will invite her soon again.

Conversation at the dinner table should be affable, pleasant. The whole secret of being interesting is to talk about things that carry with them a touch of human interest, a suggestion of the unusual.

For instance, if you are a dinner guest and you find that conversation at your end of the table is beginning to lag, tell the people next to you about the little crippled newsboy you saw yesterday carrying his baby sister across the road. Describe a wonderful sunset that you saw during your trip through the West. Start a discussion on the new mystery play that every-

one is talking about. Don't force the conversation, but talk naturally and with animation and interest. You will find that the others join eagerly in conversation with you, and in response tell you of interesting things they have seen or heard.

But be careful not to start an argument of any kind. Dinner guests should never give strong impressions of their likes and dislikes. No matter how greatly you are tempted to "floor" your host or hostess on the prohibition question, avoid the argument and tactfully change the subject to something of more general interest.

It hardly seems necessary to mention here that talking across the table is rude and ill bred.

AFTER AN INTRODUCTION

When you introduce two people, do you merely make their names known to each other, or do you inspire the desire for friendship? Do you leave them with each other in embarrassed silence, or do you lead them adroitly into a conversation that forges the bond of friendship close?

Through conversation you can establish instantly a feeling of friendliness between two people who have met for the first time. Lead the strangers skillfully into channels that you know are of interest to both. Instead of quoting pretty commonplaces, say something that will draw the strangers into an exchange of ideas, and so relieve them of any possible hesitancy or embarrassment. Suggestions are given in the chapter on introductions.

IN CONVERSATION WITH SERVANTS

We all have occasion, at one time or another, to address servants; and it is important that we do so correctly. The one general rule to remember is that

undue familiarity and overbearing rudeness both are ill-bred and discourteous.

A polite "Thank you" should be extended to all who serve you. "I am sorry" is quite sufficient when you have overturned a glass of water or in any way caused a servant trouble. "Will you please bring my wraps" is the proper way to address the maid in your friend's home.

Household servants are usually addressed by their first names. A pleasant "Good morning, Margaret" starts the day right for both the mistress and the maid. A butler or chauffeur is generally addressed by his surname, unless he has served in the family for many years. It is especially ill bred to be overbearing to servants in the presence of guests, or to scold one servant in the presence of another.

TÊTE-À-TÊTE CONVERSATION

Sometimes it is more difficult to carry on a conversation with one person than it is to join in a drawing-room or dinner-table discussion. There are many people who feel uncomfortable and ill at ease when they find themselves in the company of just one other person.

The way to overcome this embarrassment is to forget entirely about yourself and take a sincere interest in the person with whom you happen to be. Discover what it is that he or she is most interested in, and make that the topic of conversation.

The popular notion is that whenever two women get together for a little while, the result is—gossip. This bit of much-quoted fiction receives altogether too much credence. The woman of to-day enjoys an interesting little chat as much as the brilliant women of the French *causerie* enjoyed their daily talks at the Hôtel Rambouillet. Women who find themselves left alone for a while can find mutual interest in discussing the sea-

son's "best seller," the current plays, the newest style note from Paris. Etiquette does not presume to tell them what to talk about; they may discuss the servant shortage or the high cost of coal, if they find such subjects mutually interesting!

When a man and woman are together, they should not talk for the mere sake of talking, for that is what causes timidity and self-consciousness. They should enter at once into a conversation that is pleasant and agreeable to both. They should discuss some subject that is of mutual interest. Intimate friends, of course, need no etiquette to tell them what to talk about. They talk with a buoyancy and spontaneity that are, after all, the real beauty of all conversation.

DEVELOPING POISE AND CONFIDENCE

"We all sympathize with people," says Orison Swett Marden, "especially the timid and shy, who have that unhappy feeling of repression and stifling of thought, when they make an effort to say something and cannot.

"If you find that your ideas fly from you when you attempt to express them, that you stammer and flounder about for words which you are unable to find, you may be sure that every honest effort you make, even if you fail in your attempt, will make it all the easier for you to speak well the next time. It is remarkable, if one keeps on trying, how quickly he will conquer his awkwardness and self-consciousness, and will gain ease of manner and facility of expression."

There is no greater enemy to ease than self-consciousness, no greater enemy to poise than confusion and embarrassment. Yet all this is so unnecessary.

If you concentrate upon what you are saying and forget all about yourself, you will forget also about your shyness. Let interest in your subject lend animation to your face and manner. Above all, don't be *ashamed of your shyness*, as that will make you even more self-conscious than before. In the chapter on self-consciousness you will find some valuable suggestions for acquiring ease and poise of manner.

The way to have complete confidence and self-possession is to be absolutely sure of what you want to say, and to make yourself so interested in the subject that you forget all about your nervousness or shyness. This is not as difficult as it may seem, but it requires honest practice and effort. Mingle as much as possible with people, force yourself into conversations, and learn to *enjoy* conversation.

Don't let the things you say be simply an echo of what others have said. Be original in thought, and base your conversation on these real thoughts. You will find that you enjoy your conversation more than you ever enjoyed any stupid drawing-room inanities; and if you can interest yourself sufficiently in your surroundings, in the people with whom you are talking, and particularly in the subject you are discussing, you will go a long way toward overcoming your shyness and self-consciousness.

THE SENSE OF HUMOUR

A sense of humour is a splendid thing to have, but you must know how to use it. It is certainly not humour to laugh at every trifling remark, to pun constantly while others are having a serious discussion, or to retail jokes from newspapers and magazines.

The person with a real sense of humour knows how to give a clever little twist to whatever he says, knows

how to put personality behind the most innocent remarks. He is pleasant, light, gay, but he is never, under any circumstances, unkind or malicious. He does not attempt to be witty at the expense of someone else, whether that someone is present or not.

Indeed, wit is dangerous unless one is a master in the art. All too often the witty remark carries with it a sting that may win a few smiles but that loses a friend. No one should ever be wounded in conversation, not even in jest. It is a poor jest that causes another discomfort or unhappiness. "Your sayer of smart things has a bad heart," said Pascal. And the world is inclined to agree with him when the "smart thing" gives pain to one of the company.

Over-sensitiveness, however, is only less tolerable than caustic wit. Do you "wear your feelings on your sleeve"? Do you imagine slights and discourtesies? Do you resent everything any one says? To be oversensitive is simply to be too conscious of self. In other words, it is a form of selfishness—and who wants to advertise one's selfishness? Like self-consciousness, the way to overcome it is to think less of your self and more of the people you are with and the subject under discussion.

WHAT TO TALK ABOUT

Conversation is, after all, an expression of your thoughts and ideas, an interchange of opinions and impressions. Talk is simply your hopes, your ideals, and your notions given voice. What you say should be natural and spontaneous, with the tone and flavour of your own personality. There should be no pretty, meaningless speeches; no dull platitudes; no forced and stilted expressions.

Therein lies the danger of too much etiquette. It

may defeat its own purpose. It may rob your speech of its originality and give it instead the colourless tone of formulæ.

That is why the new etiquette does not attempt to tell you what to talk about. Your heart and mind must tell you that. But it is possible to make suggestions that will, perhaps, unlock imprisoned thoughts and give you greater magnetism in your talk. It is possible to point out to you the well-known guide-posts on the road to pleasurable conversation.

Talk about people, and about places. There is no subject in which human beings are more interested than in themselves. Your audience will listen enraptured if you tell them about a young woman who walked barefooted across the continent to win a bet; about a boy who had a miraculous escape from death on the battlefield; about an elderly man who visited New York for the first time and lost himself on Broadway.

Next to people, places are of great interest. Everyone loves to travel, to visit places strange and far away; and those who cannot travel enjoy hearing about these interesting corners of the earth. If you have visited a little town hiding away at the foot of a mountain, tell people about it and see how interested they are. If you are at a party and you find yourself out of the conversation, wait for an opportune moment and tell them about the city that grew where a cemetery used to be; about the curious marriage customs in Albania; about the picturesque peasantry of Russia.

It is not even necessary that you travel, that you really see these places of which you speak. From a few carefully selected books you can acquire the information that will add quality and interest to your conversation.

Make an effort to develop your sense of observation.

Train yourself to see the many fascinating and unusual things that are going on all the time around you. And remember them. Store them away in the corners of your mind so that you will have them ready when you need them. If your mind is crowded with pictures photographed on your daily walk with life, it is not likely that you will ever flounder for a subject to talk about, that you will ever feel stifled, tongue-tied in a room full of people.

If you are by nature shy and retiring, you may find it helpful to keep a "conversational" notebook. Jot in it the interesting things you want to remember—an amusing incident, a clever bit of repartee, a touching anecdote. Before going anywhere, glance through the notebook and select two or three things to talk about, so that you will have them at the tip of the tongue. When you are prepared, you are sure of yourself. And when you are sure of yourself, you are not so likely to be embarrassed and self-conscious.

Another good plan is to read the newspapers daily and keep up to date on all current topics. Read also as many magazines as possible. If you can discuss news intelligently, if you can discuss authoritatively the things people are talking about and in which they are most interested at the moment, you will be welcome wherever you go.

It is always best to talk about that in which you yourself are most absorbed, for then you will give to your talk a sincerity and enthusiasm that cannot fail to hold your audience. But be sure that your subject is not selfish; let it be of a broad and general interest.

An authority condenses the whole secret of charm and interest in conversation into one sentence. He says: "The foundation of good talk is good sense, good nature, and the gift of fellowship."

CHAPTER XVII

CORRECT DRESS

WHAT IS FASHION?

We come now to what is possibly the most fascinating, and certainly one of the most important, aspects of social life. Next to speech and manner, there can be no more clear and definite an index to character and personality than dress.

It intrigues the fancy to turn back for a moment the pages of the past and see how man dressed when the world was young. In a cold prehistory, the coat of hair provided by nature proved inadequate protection against the wind and rain. Man shivered—and looked about him—and there came that first gleam of reason that taught him to take the coats from other animals and use them for his own comfort.

And so, the first dress of man was a skin ripped from the body of some lesser animal and wrapped about his own body for warmth and protection. It was raw, ugly, and blood-stained. But it was a covering; it was *dress*.

Even in this first crude dress of man we glimpse the beginning of fashion. Some clever brute of a fellow conceived the idea of fastening his bearskin over the left shoulder with a wooden skewer. This prevented the skin from slipping down, and left the weapon arm conveniently free for action. Others in the tribe copied this method of fastening the bearskin, and so

the "fashion" of wearing the skin in that particular way was born.

The endless whims and vagaries of fashion make a study as curious as it is fascinating. We search the warmer climates and come to a group of people who have the fashion of burning designs into the skin. Their neighbours have no use for this fashion, but have a popular one of their own which consists of wearing a human bone thrust through the septum of the nose.

We take a little step forward and come to the fashion of the loincloth. Still another step and we bow to the fashion of the mantle and the toga. Wherever we go, no matter who the people or what the age, we trace the influence of fashion. Like some inseparable shadow it has followed man in his march across the ages, developing even as man himself has developed.

THE MEANING OF FASHION TO-DAY

The earliest manifestations of fashion are clearly imitative. The lady of the Ice Age wore the skin of a white polar bear because every other lady of her time wore that kind of skin. The men who lived in the time of Herodotus wore woollen mantles trimmed with fringe, and because this was the fashion, no man dreamed of wearing other dress.

From the 20th century B. C., when the loincloth of Egypt developed into the skirt and the tunic, until the present day, new fashions have constantly been growing out of the conditions of life and the whims of individuals. During the early stages of development, these fashions were promptly copied, imitated, and in many instances became *habits of dress*. Some of these habits have remained and are still evident. For instance, the fashion of covering the head as a protection from the sun has given us the habit of wearing hats; the fashion

of binding the legs with leather thongs to protect them from injury has given us the habit of wearing hose.

But for the most part, fashions have been born and have died all in a season. Only those have remained that were found useful and convenient; except among such savage peoples as the New Zealanders who began to tattoo themselves generations ago and still continue the fashion. Among civilized peoples, fashion has gone through distinct periods of change and development until it is to-day a thing of richness and beauty.

> "The influences which have been moulding and shaping fashion through the ages are many and varied. A sudden wave of daring, a brief reversal to classic dignity, a season of mediæval gaudiness and display, a year of great extremes and then again a year of great simplicity—definite external influences inspire such fashions. Sometimes it is the aftermath of a war; sometimes the influence of a powerful national character. Sometimes it is the plan of a crafty costumer for purposes of commercial gain; sometimes the whim of a prima donna or a famous actress."[1]

Fashion to-day, like the civilization to which it belongs, is highly complex. From being at first purely imitative, it has come at last to be like a magic carpet on which are traced designs by many master hands, and through which are drawn the threads of many varied tastes. One treads lightly upon this magic carpet of fashion, taking from its colours and designs whatever is needed to express one's own tastes and ideals.

But what a bubble it is, this fashion of our day! A

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[1] From the author's book, "The Customs of Mankind."

great, gay bubble that is wafted here and there by every passing breath of fancy. Bright, pretty, colourful—but short-lived, like soap bubbles that vanish in the sun.

What is new to-day is old to-morrow. What is fashionable one season is old-fashioned the next. Paris sets the pace with a merry little baton, and all the world hurries to keep step behind.

All of which is perplexing and discouraging to the woman who wishes to dress correctly and in good taste without being a slave to fashion. For her the new etiquette places an entirely different interpretation upon fashion, accepting it as an arbiter of style but refusing to acknowledge it as anything but a channel through which individual tastes and ideals in dress may be expressed.

THE SECRET OF CORRECT DRESS

She best interprets fashion who applies it to her own individuality. To follow slavishly every whim of the mode is to lose that poetry of dress that is so intrinsically a part of the fine personality.

If you will remember that most styles are created to add to the profits of manufacturers, you will not be so strongly tempted to yield to each new note in dress. Fads are deliberately planned to render out of style the clothes that would not wear out in a season, thus enabling the manufacturers to do a greater volume of business. One authority says, "Fashion wears out more apparel than does actual wear."

Clearly, the way to avoid these deliberately planned fads is to select clothes that are not extreme in style. Make it your golden rule in dress always to avoid extremes both in line and colour. This does not mean that you need to wear clothes that are old-fashioned

or out of date. Fashionable clothes can be simple and inconspicuous, and so suited to the personality of the wearer that they do not call attention to themselves. That, in a word, is the secret of correct dress—so to suit the lines and colour to the lines and colouring of the individual that there is a perfect harmony. It is what we mean when we speak of the poetry of dress. You cannot achieve it through fads or through fashion alone. It requires the crowning touch of your own individuality.

Well-dressed women do not, like sheep, follow every turn of fashion, but select clothes that are comfortable, becoming, of good quality and in good taste. They follow the general trend of fashion; but they know and understand their own particular style and they make the prevailing fashion harmonize with that style. They weave beauty and self-expression into everything they wear, but they do not by their clothes draw attention to themselves.

SHOULD NOT ATTRACT ATTENTION

People of poor taste like to exaggerate the fashion of the moment and by being "different" attract attention to themselves. But to people of cultivated taste, the very thought of attracting attention is abhorrent. In dress, as in manner, they are quiet and inconspicuous.

We, all of us, want to be admired by those with whom we come in contact. It is a natural, and not reproachable, ambition. But all too many of us seek to achieve admiration through extremes in dress and appearance, rather than through quiet manner and perfect grooming. As advertising calls attention not to itself but to the product it represents, so should dress call attention not to itself but to the wearer.

There is greater room for originality in woman's dress than in man's, and therefore a greater room also for freakishness. But well-bred women will not wear freak clothes of any kind. They wear clothes that belong to themselves, to their particular types, rather than to the season or to the style of the moment.

To dress well requires primarily good taste and good sense. Fortunately, both can be developed. One can learn to select from each season's medley of styles and colours those that suit one's own special type the best. And if one has but a moderate allowance for dress, it is not difficult to school oneself to ignore the elaborate and exaggerated fashions, the brilliant colours and violent contrasts, and select quiet, inconspicuous clothes that are attractive without attracting attention. Accessories are important and should be selected with thought and care.

THE WELL-DRESSED WOMAN

Men have what we might call a system of dress which makes it comparatively easy for them to be well-dressed without giving the matter much thought or judgment. But women are confronted each season with so many new fashions that it is sometimes difficult to know just what to wear. And yet, even on a small income it is possible to be well-dressed if one exercises judgment and self-control. Judgment in selecting line, colour, fabric, accessories; self-control in avoiding extremes.

"The well-dressed woman," says an authority, "is not the one who dresses the most extravagantly, or who employs the most fashionable dressmaker; nor is she the one who affects all ultra-styles and fads in dress; but it is she who is always consistently dressed with regard to time, place, occasion, age, and the size of her income."

To be well-dressed, the woman must be first of all suitably dressed. *Vogue* says, "A safe rule is that of dressing in key with the general surroundings of one's life, and making no pretence about it one way or another." Well-bred people do not dress more expensively than they can afford, but make their clothes suitable to their position and their environment. They do not try to ape other people in their dress, do not play a part, do not buy clothes that are out of proportion with their income, or out of keeping with their position and surroundings.

You know instinctively when a woman is well dressed. The thought that instantly occurs to you is not, "What a beautiful gown!" but, "What a charming woman!" You are attracted, not by the gown she wears but by the personality it expresses. In a word, you know that she is well dressed, but when she is gone you cannot remember just what it was that she wore.

The well-dressed woman presents a pleasing picture to the eye. She is fashionable, yet not too obviously so. She is distinctive but not freakishly "different." She is chic, and yet always just a bit apart from the prevailing fashion—enough to express her own individuality. She is at ease because her clothes are comfortable. She is dainty because her clothes are well taken care of. She is sensible because her clothes are appropriate to the occasion. She is charming because she is always well dressed, and not only on festive occasions.

The new etiquette does not attempt to say, "Wear this!" or "Do not wear that!" If it were possible to have you, as an individual, before us, it would be possible to tell you precisely what sort of dress to wear, what styles would be most becoming, what lines and colours most appropriate. In other words, we could

analyze you as a type. But obviously this cannot be done, and the new etiquette, being essentially sane, makes no definite rules but offers the following suggestions.

HOW TO SELECT COLOUR

Fashion will sometimes dedicate an entire season to black, or white, or to a combination of black and white. But more often, fashion is in a colourful mood demanding rich and brilliant hues regardless of the individual.

It is here that great thought and judgment must be exercised. Just as a gaudy frame mars the prettiest picture, a wrong colour mars the prettiest *human* picture. No one can select colours indiscriminately. There is always one particular colour that is more becoming to the individual than all others, and two or three shades of that colour that are more flattering than the shades of other colours. The first duty of every woman who wishes to be well dressed is to discover what this colour is, and cling to it no matter what fashion may say as to the "newest shade of the season."

If you have hair that is very light or very dark, with a complexion that is fair without being shallow, you will find such shades as peach, copen blue, ciel, rose, coral, and jade very flattering. The colour that you select should be the colour that emphasizes or intensifies the colour of your eyes. For instance, with blue eyes we suggest such colours as ciel, copen, and silver-blue. With brown eyes, we suggest such colours as peach, coral, and rose. Jade green is usually flattering to people who have golden-brown hair and greenish eyes.

Pink, either light or dark, should be avoided by people with sallow or olive-toned complexions. Yellow also is a poor colour for one whose complexion is sal-

low, for it brings out more clearly the yellow lurking in the skin. A person with a freckled, blemished or blotchy skin should not wear white, pale blue, or pale green. Dark colours such as navy blue are generally the most becoming.

Rich yellows are attractive when worn by people of fine, warm colouring who have yellow lights in the hair. Yellow may also be worn by the brunette whose complexion is warm, and it is a particularly fine colour for clear-complexioned people with dark auburn hair.

If you have "coal-black" hair, avoid both light and dark blue, but wear crimson, orange, red. A new shade called pumpkin (a rather bright orange) has the very valuable effect of bleaching a freckled, sallow, or olive skin so that it looks clear and white, and is particularly becoming to people who have green, hazel, or brown eyes. It should be avoided, however, by people with gray or blue-gray eyes.

Vivid colours should be used cautiously and with a regard for natural colouring. Striking contrasts and brilliant shades that challenge attention should be avoided, unless one is able to buy new clothes frequently. On a limited income, it is always wisest to select conservative colours that are becoming and pleasing to the eye; for such colours do not impress themselves too forcibly upon the memory, and make it possible to wear clothes for a longer period of time.

Just another word about colour before we leave the subject; it should be appropriate to age as well as to type. Pink, green, red, and yellow are for youth; black, purple, and lilac are for age. Elderly women should dress to look as young as possible, of course, but not to look *youthful*. It is not good taste for a grandmother to wear colours that are intended for Miss Sweet Sixteen.

ADAPTING FASHIONS TO YOUR FIGURE

It is even more difficult to suggest line than to suggest colour. We are not all of us average, which explains why we cannot all wear the new fashions without adapting them to our own special types. Some of us are tall, some short. Some of us look best in one type of dress; others cannot wear that type of dress at all. It is a mistake all too commonly made to select a style simply because it is fashionable, without regard for suitability to type or figure.

Every woman who wants to be well dressed should know and understand her own style, and should attempt to make new fashions harmonize with that style. A sensible woman prefers one gown that is not conspicuously fashionable but that suits her type and figure perfectly, to several fashionable gowns that make her conspicuous because they are not suited to her at all.

"Good taste is neither an alarmist nor an extremist," says a recent writer on the subject. "Therefore, no woman of taste will wear the skirt barely covering the knees, or the skirt reaching to the ankles. It is safest and best to keep to the middle course." In other words—moderation; the clever adaptation of the general trend of fashion to the lines and the *style* of the individual.

To give a few specific instances, tall people should not wear striped materials even when they are fashionable, for stripes, particularly when they are vertical, add to the height. The short woman should avoid the empire-effect gown, even when it is in vogue, because she will find long-waisted effects very much more becoming.

And yet, the tall woman can very nicely interpret

the season's most popular fashion in a material more becoming to her than stripes. The short woman can avoid the empire gown and select a style more becoming to her, but she can interpret this style in the season's most fashionable shade. In this way it is possible to be up-to-date in one's dress and yet not sacrifice beauty to fashion.

Intelligence, good judgment and a sense of beauty will achieve remarkable results for one who is not "average." The very thin woman should avoid severe lines, vertical stripes, dark solid colours. She will find tunics, large collars, ruffles, overblouses, and soft drapes becoming, as well as soft, dainty materials in checked and flowered designs.

The too-stout woman faces a more difficult problem. She must consider carefully each detail of her dress, to avoid accentuating her fleshiness in any way. Checked and brightly coloured materials are to be avoided, as well as tight sleeves and short waists. Long-lined dresses are best, particularly when they have no waist lines. The sensible stout woman never selects patterns of daring design or styles that are extreme in line.

Short people will find short skirts more becoming than long, striped materials more becoming than those that are checked, subdued shades more becoming than those that are vivid. Large, drooping hats cut the height of short people, and extremely high heels give them an awkward, tilted appearance.

Tall people will do well to avoid severely tailored clothes, straight lines, solid colours. Large hats are best for tall people, and flat-heeled shoes, of course. Dark colours are best, particularly when relieved by one touch of vivid contrast at the waist.

APPROPRIATE FOR THE OCCASION

It is not enough for dress to be appropriate to type: it must be appropriate to environment and to the occasion.

The new etiquette is too sensible to say that high heels may not be worn. On certain occasions and with certain dress, high-heeled slippers are entirely in good taste and may be worn by women who prefer their daintiness to the comfort of flat heels. But the new etiquette does emphatically say that high heels are out of place on the golf links, in the business office, on the country road, because in such instances high heels are *inappropriate.*

Just as there are laws governing the manners and conduct of society, there are laws governing the uses of dress. But they are sane laws, recognizing the new conditions of life and forgetting the old, outworn traditions of yesterday.

It was at one time customary, for instance, to appear at the theatre at night only in conventional evening attire if one was to occupy box or orchestra seats. To-day there are thousands of men and women in large cities who are at business all day, who have no time to return home and dress for the evening, yet who are very eager to attend a certain play. And so etiquette is generous and says they may go as they are; which means that they may attend the theatre in ordinary afternoon dress.

We see young people at tea in sports clothes. We see women shopping in high heels and silk frocks. We see men dining at country clubs in ordinary street clothes. But etiquette realizes that the automobile is responsible for most of this change, and is tolerant.

However, there are certain very definite rules of cor-

rect dress that must be observed by all who wish to be in good form. Well-bred people do not make themselves conspicuous by wearing what they know to be incorrect and inappropriate. But if it so happens that they find themselves in an environment where they are not suitably dressed, they attach no importance to the matter whatever. They make no excuses; they have such complete ease and poise of manner that people do not notice they are incorrectly dressed.

Correct Dress for Every Social Occasion

While Fashion often hesitates to declare itself for fear of some new twist of the mode, etiquette voices in no uncertain manner what is correct and what is incorrect. There is a proper dress for afternoon wear, and another for evening occasions. There are certain costumes for the dance, and others for the garden fête.

It makes the receiving of an invitation as fascinating as playing a game. One opens it, a bit tremulously, and wonders whether it is formal or informal. And one whispers, in true Shakespearean manner, "What to wear and what not to wear—that is the question!"

It may be an invitation to a tea, for instance. Tea-time being the fashionable time of the day, one knows that nothing will do but one's prettiest afternoon frock. And as one searches through one's wardrobe, one builds up a picture of the party-that-is-to-be, with all the guests correctly gowned for the occasion. There will be some in clinging gowns of silk; some in brightly coloured georgettes; some—mostly of the "younger set"—in crisp affairs of taffeta. But all will be wearing gay frocks to match their gay spirits, except the hostess, who will choose something quite inconspicuous. It would hardly be hospitable to outshine one's guests, you know!

But perhaps it is not an invitation to tea, after all.

Perhaps it is an invitation to the theatre. If it is a matinée, one selects a becoming street frock of dark material. Or one chooses one's smartly tailored suit because it is so chic with the new draped turban.

There will be gossip at the theatre during intermission, of course. And one must not be surprised if there is a subtle hint at a dance invitation to come. If this is the case, one must begin to plan for the correct thing to wear. The very young person should choose tulle, chiffon, net, or silk georgette in one of the delicately tinted, pastel shades, and develop it in lines of bouffant youthfulness.

The older woman at the afternoon dance will want a gown that is more suited to her years. It may be of taffeta, crêpe, or novelty silk. The colours may be sombre to match her tastes, but the trimming should have a note of gaiety. To complete the correct costume for the afternoon dance, she should wear long gloves of silk or kid, a becoming hat, and a light-coloured afternoon wrap.

At an informal dinner, the well-dressed woman wears semi-evening or afternoon dress. She selects the material and colour that are becoming, but under no circumstances is the style décolleté.

ON OCCASIONS OF GREATER FORMALITY

To receive an invitation to a formal function is like drawing an ace in a game of cards. There is a little thrill of pleasant excitement—of anticipation. But you can always hold a "winning hand" if you know the secrets of correct dress—you can always be calm and well poised in the knowledge that you are dressed in accordance with the place and the occasion.

At the formal dance where "all's a giddy whirl of colour and costumes," one wears one's most elaborate

décolleté. It is the one occasion when the gown may be as gay as the music—when nothing seems too elaborate, too attractive. Provided, of course, one avoids what is gaudy and ostentatious.

Rich materials should be chosen rather than elaborate styles for the evening gown. Lustrous satins and taffetas are for youth; handsome brocades and velvets for youth-grown-old. The colour and designs are at the discretion of the individual, but it is well to remember that those which are simplest are most effective.

When attired in conventional evening dress, one may wear one's hair arranged somewhat more elaborately than usual. Accessories are important; an ostrich fan to match or contrast with the gown, pumps of satin or metal cloth, long gloves of white silk or kid. Jewels may be worn, but let it be remembered that a great display of jewellery is in poor taste.

Correct formal attire is worn to all formal occasions—the formal dinner, the theatre and opera when one occupies a box or orchestra seat, the formal musicale, the formal ceremonious tea. Hats are not worn, but a fine scarf of lace or chiffon may be thrown over the hair and shoulders. If one goes to a restaurant after the theatre, the gloves should be removed entirely and not tucked in at the wrist.

For the evening wrap, soft materials in light shades are most appropriate, with trimming of fur for the winter months. A wrap of old blue or old rose velvet with a collar of white fox is charming. For the woman who must dress economically, a dark loose coat of satin is serviceable for many purposes.

WHEN ONE IS OLDER

In these days, when mother and daughter enjoy the same entertainments and attend the same functions,

the clothes of the elderly woman are just as important as those of the younger. For informal occasions, the woman-who-is-older will find that the dress of fine satin or crêpe with a full skirt that takes one back to the days of the Quakers is charming—especially if it boasts a soft, wide lace fichu.

When the occasion is more formal, the elderly woman may wear a dress of black velvet with wide frills of black Chantilly lace. Although there is a certain shadowy charm to black velvet and lace, she may choose any dark colour that becomes her—gray, dark blue, and lavender are excellent.

DRESS OF THE BUSINESS WOMAN

A girl who is planning to have an illustrious career and who wishes to put aside her earnings with a view toward future investments need not spend a large sum on clothes. With one very smart tailored suit of good material, and several blouses, she can always look neat and well dressed. A simple blouse of linen, broadcloth, or silk is appropriate for the office. A soft, fluffy little blouse of georgette transforms the suit into quite an appropriate costume for visiting and entertaining.

Dark colours and heavy materials are always better for business frocks than light, colourful materials (except during the warm months when light clothes are so very much more comfortable). Good taste is undeniably evident in the simple, one-piece business dress of navy-blue serge or tricotine. A bit of lace at the throat, or perhaps a touch of bright colour, relieves the darkness of the dress yet does not add an inappropriate attractiveness. The hat, of course, follows the general note of simplicity and is usually small and dark.

You can always recognize a well-dressed woman because of her poise, her self-confidence. She is never self-conscious, never uncomfortable. She is never the centre of attraction, because she is never conspicuous.

Whether one happens to be a society woman or business woman, city woman or country woman, hostess or guest, one should always remember that "There's a time for every dress, and every dress in its time!"

DRESS OF THE DÉBUTANTE

Being a débutante entails many duties—most fascinating of all being the selection of the gown in which one is to be ushered into society. It must be fashionable without being extreme, dressy without being elaborate, attractive without being gaudy. It must be simple, for it is in simplicity that the charm of youth lies. Yet it must have a touch of distinction; it must portray somewhat the personality of the wearer.

For the débutante, fashion prefers a delicately tinted gown in pastel shades, or one that is pure white. The material may be tulle, net, chiffon, or silk georgette, or it may be a clever combination of two of these materials. The style should be youthful and simple, bouffant rather than severely slender. The neck may be cut square, round, or heart-shaped, and there should be tiny or full-length sleeves according to the style of the dress. The sleeveless gown is rarely worn by the young débutante on her first evening in society.

The débutante who wears many jewels displays poor taste. On the evening of her début she may wear a string of softly glowing pearls, or a small diamond brooch—but nothing more. Her hair should be arranged simply and worn wholly without ornamentation.

FOR THE YOUNGER GENERATION

There are days on the social calendar when even the débutante's dress seems of minor importance. When Little Sister has her first birthday party there seems to be nothing quite as important as her party dress. Indeed, clothes play a very large part in the lives of the younger generation—that vast army of eight to eighteen.

Simple, comfortable clothes are the best for children, but they should be of excellent material. Rather give the child one dress of good material and workmanship than several that are faulty and inferior. It is never too early to teach children to appreciate quality.[1]

SPECIAL PARAGRAPHS CONCERNING DRESS

A beautiful ring attracts attention to the hand; a necklace attracts attention to the throat. Like the ring and the necklace, ornament in dress draws attention to some particular part of the body. Therefore ornament should be used with care and thought. A judicious use of ornament in dress can achieve some very extraordinary results in the way of concealing "bad points" and emphasizing those you want emphasized. Briefly, ornament should be planned to enrich and beautify, not to assert. It should serve some definite purpose, and not be added indiscriminately. It should form a note in the general harmony of line and colour.

The chief essential in woman's attire is daintiness. Lord Chesterfield held it as a maxim that she who is negligent of her person and dress at twenty will be slovenly at forty and intolerable at fifty. A writer

[1] This article on "Correct Dress for Every Social Occasion" is reprinted by special permission from the author's article in *Fashionable Dress—The Magazine for Milady.*

closer to our own day says, "If you neglect your clothes, it is certain that you will neglect your manners." Take good care of your clothes and keep them looking fresh and dainty. A dark frock is sometimes transformed by the simple addition of a lace collar. New buttons or a new girdle will add freshness to a gown that has been worn all season. Frequent sponging and pressings keep your clothes looking fresh and clean. Remember with Ruskin that "Clothes carefully cared for and rightly worn show a balance of mind and self-respect."

The woman who is accustomed to travel does not overburden herself with clothes. On the ship she wears sport clothes; on the train she wears a tailored suit, preferably of tweed because it does not catch the dust as readily as most other fabrics. If she is going to the Southland, her trunk conceals crisp, light, summery things; if she is going abroad, she takes afternoon and evening clothes carefully selected to accord with the places she will visit, the functions she will attend, the length of time she will be away.

Dress for golf or tennis should be, before anything else, comfortable. It should permit absolute freedom of movement. To be "in the picture" on the golf links or tennis courts, whether she plays or not, the young woman may wear a simple, well-cut skirt of flannel, serge, tweed, or similar fabric, with a bright sweater. Or she may wear a linen knicker suit if she finds this type of dress more convenient; or a loose-fitting knitted dress. The woman who rides wears the conventional coat and breeches, plain shirt, mannish hat, boots, and gloves.

Ease in dress is very much to be desired. Comfortable, well-fitting clothes that one can forget about give a sense of poise and well-being; but clothes that

are constantly reminding you that they are too tight or too loose rob you of your poise and make you self-conscious. You should be able to forget about your clothes; when you begin to think about what you are wearing you begin to feel ill at ease. *Vogue* speaks of the "careless, comfortable evidences of dressing well and forgetting about it" that any one can achieve by giving proper thought to the cut and fit of clothes.

Gloves are necessary in the street and when travelling; but for the most part gloves, like other accessories, are worn as fashion dictates. One season it is the fashion to wear short cuffed gloves with short sleeves; the next season bare arms are not shown at all and long gloves only are worn. Sometimes fashion demands that gloves be worn with evening dress; sometimes it is the fashionable thing to omit gloves entirely. Fashion changes from season to season in so many minor ways that the new etiquette does not attempt to give rules that are possibly correct to-day but quite useless to-morrow.

A final word before leaving the subject of correct dress for women: remember that it is by far the greater fault to be over-dressed than under-dressed. If you receive an invitation and you do not know whether you should wear your rich brocade or your simple cloth, wear the cloth. Remember particularly that well-dressed people are never conspicuous, and that well-bred people do not wear elaborate clothes in public places.[1]

CORRECT DRESS FOR MEN

Few men realize the tremendous importance of clothes, in both the social and business worlds. The effects of dress are far-reaching, and they are cer-

[1] Dress for brides and bridal attendants, correct dress for church, mourning attire, etc., are discussed fully in later chapters.

tainly no less so among men than among women. The old, oft-quoted Dutch proverb, "Clothes make the man!" may be a bit exaggerated, but we cannot deny that it has a suggestion of truth.

It was Beau Brummell, immortal dandy of the 19th Century, who originated the idea of a "system" of dress for men, a kind of uniform. Before the day of the Beau, men wore velvet bows and lace cravats, ribbons and "love-locks," petticoat breeches and embroidered coats.

"Unlike most of his contemporaries, Brummell had exquisite taste. He frequented the best clubs, the most exclusive homes, the most fashionable amusement places, and he became a connoisseur of good living. He decided to dress not as others did, but as he himself saw fit.

"And so Brummell, in the limelight, began a new era in dress. He changed the prevailing fashions to suit himself, without fear of criticism. He wore his hair short and without powder. He avoided bright colours and appeared almost invariably in black or dark blue. He distinguished himself, not by gay colours or elaborate jewels, but by the superb fit of his garments, the meticulous neatness of his attire.

"Eventually Brummell, now known as Beau Brummell, the best-dressed man in London, selected one definite style of dress to which he adhered. He wore a dark blue or black coat, a buff-coloured waistcoat, and black, close-fitting trousers. With this costume he wore light pumps or lace boots, according to whether he was going to a ball or merely taking a walk. His manner was perfect, his bearing was delightful. Others

emulated this distinguished-looking man, and soon it became the custom for men to wear inconspicuous but well-fitting clothes. The modern dress coat originated with Brummell, as well as the idea of a uniform type of dress for men."[1]

THE WELL-DRESSED MAN

Polonius's advice to his son Laertes is as good today as it ever was:

> Costly thy habit as thy purse can buy,
> But not expressed in fancy; rich, not gaudy,
> For the apparel oft proclaims the man.

Like Polonius, Lord Chesterfield offers his advice: "Take great care to be well dressed like the reasonable people of your own age in the place where you are whose dress is never spoken of one way or another as either too negligent or too much studied." This was Chesterfield's excellent advice to his son, who was away from home, among strangers, and in high diplomatic circles where dress was not to be lightly held.

Man's dress, like woman's, is subject to the whims of fashion—but to a very much lesser degree. Each season sees its "new models" proudly flaunting pinch-back coats, narrow trousers, vanishing waist-lines, and "trick" pockets and belts. Fads are born—and die—in a day; but no well-dressed man ever pays them the slightest attention.

The well-dressed man has about him a sort of carelessness that you cannot fail to recognize. This sounds like a paradox, but what we mean is that there is no studied effort to be well-dressed, no obvious striving for effect. He is well-groomed, but not consciously so.

[1] From "The Customs of Mankind."

His suit is fashionable, but it does not challenge attention. His hat and shoes are faultless; his linens immaculate. He gives the impression of having dressed well without trying.

It scarcely seems necessary to add that well-groomed men are never in need of a shave or a hair cut, and that their nails are always presentable. A high polish, by the way, is bad taste for men.

Whether in street, office, or home, the shirt-sleeve habit is unmannerly and ill-bred. The gentleman does not remove his coat; not even the generous new etiquette will permit it. When the weather is intolerable, linen or pongee suits should be worn.

CORRECT FORMAL EVENING DRESS

A gentleman wears full dress at the opera, at a fashionable evening wedding, at a highly formal dinner, ball, or other formal evening entertainment. It is better not to wear full dress at all than to wear a suit that is not perfect in line, fit, and material. Go only to a first-rate tailor for a suit of this kind.

With full dress one wears a plain white linen waistcoat, white shirt, and white lawn tie. Handkerchief and gloves are white also, and if a muffler is worn, it is white or black and white. An overcoat is worn with full dress even in summer, and it must be black or dark blue. Black silk hat, black patent leather shoes or ties, and black silk socks complete the full-dress costume. If a stick is carried, it should be a plain one without ornamentation.

THE TUXEDO

Well-dressed men are coming more and more to depend upon the tuxedo and are wearing it even on formal occasions. It is possible that the tuxedo will

in time take the place of full dress except on important formal occasions in diplomatic circles. The tuxedo is worn now to the theatre in the evening; we see well-dressed men in tuxedos at most dinners and at informal parties; men wear the tuxedo when dining at home and when dining in a fashionable restaurant.

The tuxedo, which is simply the English dinner coat, was introduced in this country at the Tuxedo Club. The purpose was to provide a type of dress for men that would be formal, yet not as formal as the swallow-tail; dignified, yet not as severely so as the conventional full dress.

The tuxedo or dinner coat is worn with a white waistcoat, or with a plain black one. Both are correct. A black tie is worn instead of a white one; and black shoes and socks are correct, of course. With this type of dinner dress a straw or felt hat may be worn, and gray gloves instead of white.

FORMAL AFTERNOON DRESS

At any formal daytime function it is necessary for the gentleman to wear formal afternoon attire. This consists of the black cutaway, or frock coat, with white piqué or black cloth waistcoat, and gray-and-black striped trousers. A black bow tie or a black-and-white four-in-hand tie is worn, and a silk hat. Shoes are black patent leather or black calf-skin, worn with or without spats.

The cutaway with striped trousers is worn at a noon or afternoon wedding. Ushers at a wedding and pall-bearers at a funeral wear this attire.

THE BUSINESS SUIT

The well-dressed man is conservative. His business suit is faultless in cut and workmanship, of excellent

material, and fashionable without being extreme. The correct business suit is inconspicuous in pattern, style, and colour.

The business suit is correct for all informal daytime occasions. It may be worn to very informal afternoon weddings, informal luncheons, and informal teas. In the country, or for church, the blue coat with white flannel or duck trousers is the most conventional informal attire for warm weather.

Of course, the well-dressed man wears country clothes in the country only. He does not parade the city in tweed golf togs or white flannel trousers. His dress is always appropriate to time, place, and person.

THE NEW BOOK OF ETIQUETTE

PART II

CHAPTER I

ON THE THRESHOLD

BIRTH

"Man is like God in this," says A. O. Wall, "he has the power of creating human beings."

The crowning glory of a woman's life is motherhood. A miracle, old as life itself, yet new to every new mother that feels the satin cheek of her child against her own—new to every new generation that steps upon the shoulders of the one before.

Being a mother is a grave responsibility that lasts throughout life. But there are other minor responsibilities that begin at the very day of birth, not the least of which is conveying the happy tidings to one's friends and relatives.

The telephone, of course, is used for communicating the news to those who are anxiously waiting for it. Telegrams may be sent to distant relatives and letters may be written to intimate friends. It is customary also to issue to one's friends and relatives the tiny card of the newcomer, tied with white ribbon to the card of its parents.

"If one is content to marry in the papers and to die in the papers, why should one not be born in them, too?" asks *Vogue*. Why not, indeed! Instead of issuing cards or writing letters, the announcement of the birth may be made in the press.

As soon as they hear of the birth, friends and rela-

tives will send their congratulations with a gift for the child. A model letter of congratulation is given on page 162, Volume I, and a letter of thanks for a gift to an infant is given on page 164, Volume I.

GIFTS FOR THE NEW-BORN CHILD

The custom of gifting infants is an ancient one. In early Europe it was customary to present the child with small pieces of money, salt, bread, and cheese. These gifts, an old tradition tells us, were to insure the child money and food throughout life. We suspect that the bread and cheese were for the consumption of the guests.

The familiar old gift of a coral with bells was intended, originally, to frighten away the evil spirits and keep them from bewitching the child. Long after the original intention was forgotten, the gift continued to be a popular one; and even to-day there are well-meaning bachelors and superstitious grandmothers who bring coral with bells for the little newcomer.

Another familiar old gift is the "Apostle Spoon." In mediæval times whole sets of these spoons were presented to infants, each of the twelve spoons with a figure of an apostle on the handle. To be "born with a silver spoon in its mouth" became a metaphor for children born to wealthy parents. The child of poor parents was "born with a wooden spoon in its mouth." Evidently the "Apostle Spoons" were made in silver and in wood.

Until a generation ago, friends came to see the new baby laden with silver mugs and porringers, lovely little knife-and-fork sets, many varieties of silver cups and trays. The custom has vanished, like so many others of its kind. To-day one sends flowers to the mother, if one is at all intimate, and perhaps a dainty bit of

wearing apparel for the child—a lace cap, a tiny crocheted sweater, a pair of booties. Gifts are not absolutely essential, of course, but most people like to welcome an infant with some special little token.

CONCERNING THE GODPARENTS

One does not ask any one to be a godmother or a godfather with whom one is not fairly intimate. The responsibility is not a small one, and the request cannot very well be refused. Therefore one should give thought and judgment to the selection of godparents for the new arrival.

There are usually two godfathers and one godmother for a boy; one godfather and two godmothers for a girl. Frequently there are but two godparents—a godmother and a godfather. Sometimes there are two of each. Godparents are generally selected from among friends rather than relatives; and to ask a friend to be a godparent is a distinct tribute, for if the child's parents should die, its godparents become its protectors.

Whenever possible, the friend who is to be a godparent should be asked in person. Otherwise a letter may be written at the time of the birth or at least soon enough before the christening to make certain of an acceptance before that occasion. A model letter and acceptance are given on page 213, Volume I.

THE CHURCH CHRISTENING

At one time, not so very long ago, christenings were huge family affairs—a sort of "calling of the clans together." To-day only very close relatives and intimate friends are invited. The correct invitation to a christening is given on page 212, Volume I.

One arranges with the clergyman, of course, for the

ceremony at church. Etiquette sets no definite date for this occasion, but suggests that it take place as soon as the mother feels equal to the task of attending the church and taking part in the ceremonies. When the mother or child is in delicate health, the christening is sometimes delayed for several months, and occasionally it is put off for a year or more. But ordinarily infants are christened between two weeks and six months after the date of birth.

The church may be decorated for the occasion; but decorations should be simple. Palms and flowering plants arranged around the font are customary; but very elaborate decorations would be inappropriate.

When the christening party arrives, the guests take places in the pews that are nearest the font. Baby's coat and cap are removed and he or she is taken by the godmother who will proceed to the font and stand before the clergyman. On this first important appearance in church, baby wears an elaborate christening dress—possibly the very dress worn by its mother, father, or grandparent.

The godmother stands directly in front of the clergyman with the child in her arms. A small or delicate child is generally carried in on a pillow. Flanked on both sides by its other godparents, surrounded by relatives and friends, the child receives the name it is to carry throughout life. The godmother pronounces the name clearly and distinctly so that there can be no mistake.

After the ceremony at church, relatives and friends return to the house of the parents, where a tea or luncheon has been prepared. The clergyman and sexton are paid, generally, in accordance with the means of the parents.

THE HOUSE CHRISTENING

The ceremony at home is very similar to that at church, though arrangements are obviously much simpler. The font is just a bowl of china or silver filled with water and placed on a small table. The ceremony usually takes place in the drawing room, which may be decorated with potted and fresh-cut flowers for the occasion.

As at a church christening, the godmother holds the child and pronounces its name at the proper moment. The other godparents stand beside her while the child is being baptized; and the parents may stand with them or remain seated with their guests. Upon the conclusion of the ceremony, the child is taken back to the nursery, and the guests are entertained at luncheon or tea.

Certain little courtesies toward the clergyman must not be forgotten. A place should be provided for him to robe himself; and if there is to be a luncheon or tea after the ceremony, he should be invited to remain.

The house christening is very much more desirable from every angle than the church christening. That is, of course, if the house christening is permitted by the church to which the parents belong. If baby is given its name at home, there is no tiresome journey to and from the church, no dressing and re-dressing to try the patience of the most good-natured little newcomer. The mother, too, is spared the exertion of dressing for the street. If the christening takes place at home, she may wear a tea gown or house frock.

THE NURSERY

The nursery is the one room in the house that should be given a great deal of loving thought and care—for

the nursery is the child's first little world, its first little palace of dreams. And later, when the child is a man or woman grown, that nursery is a palace of memories.

The ideal nursery is upstairs, away from the possible dampness of the ground floor. It has windows on opposite sides of the room and is always flooded with sunlight during the day. A room with a southwestern exposure is the best possible room for a nursery.

The decorative environment unquestionably has an influence upon the baby mind that is beginning to develop; and therefore a good deal of consideration and careful planning should be given to this matter. There is no need to be ordinary; one can be quite original in planning the room and decorating the walls. But there are a few good rules that need to be remembered.

The nursery walls should be painted with a washable paint that contains no arsenic. Buff and green are excellent colours. Simple curtains of scrim or Swiss may be used at the windows, but they should have no ruffles or bows to catch the dust.

Pictorial decoration stimulates the child's imagination and adds charm to the room. Simplicity and good taste should govern decorations as well as furnishings. For decoration, one may choose between coloured pictures of fairy stories, pictures from the tales of the Arabian Nights and lovely silhouettes from Mother Goose. Or one may make the room gay with glimpses from all three. Usually the pictorial decorations on the wall are carried out on the furniture.

Buff, cream, and sand colour are better by far for nursery furniture than dead white. The young occupant will be quite delighted if each tiny chair and all other pieces of furniture are brightened with a little figure from Mother Goose or the Arabian Nights. Of course, the furniture must be simple and sturdy,

and painted or stained to harmonize with the colour scheme of the room. It is best not to have a rocker in the nursery; low chairs that stand firmly on four legs are the safest.

Cotton rag rugs are made in bright colours and interesting designs suitable for the nursery, and are sensible because they are sanitary and easy to wash. Linoleum is even more sanitary, and nursery linoleum is patterned with gay pictures to match those on the walls.

Surround the child with lovely things from the very first. Gay flowers at the window and a golden-throated canary near by; bright figures on the wall and others on the furniture. A cretonne toy chest; a window-seat bookshelf with great volumes of Mother Goose and fairy tales. In such an environment the child's imagination is stirred. In such an environment the child slowly wakes to beauty.

Make the nursery the brightest, prettiest, coziest room in the house—and keep it so.

CHAPTER II

CHILDHOOD AND YOUTH

THE FORMATIVE YEARS

The child that, like Topsy, "just grows" is handicapped from the start. When it is ready to enter the world of men and women and be one of them, it must begin to learn the rules of the game of life—instead of knowing them instinctively.

Loving a child, feeding it, sending it to school, and providing for its physical well-being—all these are not enough. There is something else that must not be forgotten, and that "something else" is curiously enough the very foundation of the child's future comfort and happiness in its association with others.

During the formative years, which are the years of early childhood and youth, the little girl or boy should be prepared for social contact with the world. This preparation should be in the home; not necessarily in the form of rules and regulations—the endless "Don't's!" of impatient parents—but in the daily routine of polite living, and in the fine example of the elders with whom the child comes in contact.

The child should grow up with good manners so that courtesy and graciousness become a part of its personality, and so that the child-grown-older shall have an unconscious and unstudied ease of manner. This natural ease is a distinct advantage, and one that all

too few people possess. When we do see it in a man or woman we can be reasonably certain that he or she grew up in an environment of cultivation, associating in childhood and youth with well-bred, well-mannered people.

The formative years are the years during which the clay of the child mind is being grooved with impressions and notions that remain and are carried through life. We can never wholly escape from the vague ideas and fleeting impressions of our earliest years, and they influence in countless unsuspected ways the things we do and say as adults. That is why it is so important that little men and little women be brought up in an environment of cultivation and gentility, acquiring the elements of good behaviour while they are still in the formative years.

THE CHILD REFLECTS THE HOME

Children are veritable little apes of imitation. That is why it has been said, truthfully enough, that in the manners and actions of the child one sees a hint of the home life. What the child observes in its elders, it imitates. What the child becomes accustomed to in its home, it does spontaneously among strangers.

"Good manners in children presuppose good manners in those who have them in charge," says Nella Braddy in "The Young Folks' Encyclopedia of Etiquette." "Children do not snatch the torch of good behaviour from some burning bush. . . . It is handed down to them."

The task of preparing the child for social contact rests with the parents. The fine relationship between parents and child, the influence of the home environment and the home teachings, enrich the little personality and help to develop it. Boys and girls who have

been brought up in an environment of courtesy and fine cultivation, among people of good taste and good sense, quickly reveal the fact to the people with whom they mingle. There is no mistaking the quiet manner and the lovely, gracious ways of the child that has been well brought up.

Without question, the home is the kindergarten of good breeding; and the adults in the home are the master patterns from which the children fashion their own speech and manners. Whether it is in a mansion on Fifth Avenue, or in a tiny cottage on Main Street, the parents can show by example what they want the youngster to be, how they want him to act.

One writer makes this interesting observation: "The crab mother in the fable, with all her anguished pleading, could never teach her children to walk forward instead of backward because she could not *show them how to do it*." Parents can and should show their children, by precept and example, "how to do it."

THE NEW ETIQUETTE FOR CHILDREN

"Having brought children into the world," says *Vogue*, "it would seem to be a parent's duty to fit them for living in the world. Someone must inculcate the accepted principles of right and wrong. Someone must be the interpreter of the herd laws. Someone must show them that ill breeding and ill behaviour bring unpleasant consequences."

This does not mean that children need to be repressed. It does not mean that the child-life must be a series of "Don't's!" The child can grow up untrammelled and free, with its personal liberty respected, and yet it can be trained to be a little lady or a little gentleman. Courtesy, civility, and the fine little gestures of politeness are most easily learned by young

people; and the courtesy learned by young people is the kind that lasts the longest.

The new etiquette does not attempt to stifle the child's personality. But it does attempt to stifle the bad habits that are so easily acquired by the youngster —rudeness, disobedience, untidiness, bad table manners, and lack of courtesy to strangers. These habits should not be allowed to remain; better still, they should never be permitted to make their appearance. Like weeds in a garden, they rob the child personality of much of its charm.

Nor does the new etiquette acknowledge the forced "company manners" that make children artificial. Instead of training youngsters like little puppies to do and say certain things when there are strangers around to admire, they should be taught that good manners begin in the home and that courtesy toward parents, servants, and elders is the first rule of polite breeding.

The well-bred child is polite without thinking about it. The ill-bred child is permitted to run wild in the home, and when guests call, it tries to remember what it was told *not to do*. Such a child is either frankly rude and disobedient, or sullen and self-conscious.

Discipline and training should begin in the very earliest years. Even an infant can be made to understand that there are persons in authority who mean to be obeyed. As horses instinctively know their riders, children instinctively know and understand the people who have them in charge. If they can get what they want by crying, they are quick to discover it. If their elders will not stand for any nonsense, they are quick to realize it and they do not try any nonsense.

A sweet, pleasant, courteous child is irresistible; but no one admires the child that is rude and unmannerly and that makes a nuisance of itself. A little patience

with children in the beginning pays greater dividends than buying an hour's peace with a sugar-plum, or overlooking a discourtesy because it is "cute."

THE EARLY TRAINING

In every well-organized household there are rules, and the child should be taught from the very first to live by these rules. Certain things may be done, and others may not be done. These the child should know and understand, and no violation, however small, should be overlooked.

It is important that the child be taught why it must not do or say certain things. Blind obedience breeds resentment and makes a sullen child; but the patient parent can appeal to the finer sensibilities and win cheerful, willing obedience. Training in good behaviour and social usage is never lost on the child that does not have these things forced upon it, but grows up with them as part of its daily routine of living.

Of course, one must have the grace to overlook the tiny faults that cannot possibly grow into bad habits; and one must not nag the youngsters until they are afraid to act naturally—afraid of the inevitable "Stop!" or "Don't!" that seems to follow every action. A routine once established generally runs smoothly and without hitch, and children should become acquainted with this established routine as soon as they are old enough to understand.

"From children expect childish acts," runs an old Danish proverb. Everyone expects children to be noisy in their play, and wise parents do not attempt to repress the healthy tomboyishness of the little people. But these same wise parents are careful to discourage at the start any tendency on the part of the children to be boisterous in public places, to attract attention

to themselves by their forwardness, to interrupt the conversation of elders, to be discourteous, inconsiderate, or untidy.

There came to our home recently, with his mother, a charming little fellow of eight or nine. He was wearing a smart Norfolk suit of which he was very proud because it boasted a double-breasted vest —"just like a man's." But he was wearing also a stiff Buster Brown collar which annoyed and irritated him.

We were having tea and there were probably eight or ten women present. The little fellow moved close to his mother and whispered, "Do you mind if I take off this collar? It's too tight."

The mother disapproved of whispering but she did not correct him because she knew that, like all children, he was sensitive and would resent correction at that time. But she answered him in her normal voice so that everyone heard.

"You are the only gentleman here, Charles," she said, "and you know that gentlemen do not remove their collars when there are ladies present."

Little Charles dropped his eyes and looked sheepish for a moment. But in an instant his head was up again—proud, at ease. He was trying to play the part of the gentleman his mother had called him before all these strangers. "I'm sorry," he said. And the collar incident was dropped.

Everyone present had a wholesome respect for that little boy and for his mother. Here was a child so well bred that even at the age of eight he knew how to conduct himself, how to hold a situation in hand. Here was a mother who knew how to correct a child without causing resentment or sullenness. She appealed to his sense of pride, referred to him as a

gentleman—made him do the proper thing without saying, "Do this!" or "Don't do that!" He actually wanted to do what was right, took pleasure in being the one gentleman among the ladies.

It was a gratifying incident in this age of unruly, spoiled children, and one worthy of comment here.

AT THE TABLE

"The two subjects upon which everyone has to pass a rigid entrance examination before he is admitted to the inner circles of good breeding are his way of eating and his way of speaking," says Nella Braddy. "His language a child will catch without conscious effort on his part from the people among whom he lives, but his manner of eating he must be taught with infinite care and patience, for it is a thing which man has evolved through centuries of civilization, and the natural instinct of a child revolts against it."

In well-to-do homes the child does not come to the dining room until it has learned the elements of good manners in the nursery. It is taught, by a competent nurse or governess, to be clean, courteous, and careful at the table.

In smaller homes, where the mother is the teacher, children should be instructed in table etiquette as soon as they are old enough to sit up and help themselves. Patience and perseverance are all that are necessary in making the child well mannered and polite. With practice come the ease and poise that mark the child well bred and cultivated.

The first lessons in table etiquette are to take small mouthfuls, eat slowly and carefully, and keep the mouth shut while chewing. The children must not reach

across the table, nor may they toy with their knives and forks. Very small children may use two hands to hold a mug or glass, but a child old enough to hold a glass in one hand should do so.

It is never too early to teach children the niceties of dining. Of course, the youngster cannot master all at once the intricacies of the knife and fork, the use of the spoon, and other table matters with which even adults sometimes have difficulty. But even the tiniest child can be made to realize that dining is more than just devouring food—a sort of ceremony requiring care and great attention to details. Gradually the child will become more and more accustomed to the knife and fork, and more dexterous in their use, and day by day its table manners will improve. Here, again, patience and perseverance are essential. Example, too. The child must see excellent table manners in its elders —excellent always, not only when guests are present.

DINING WITH GUESTS

Very young children are restless and impatient and should not be forced to endure the torture of a formal dinner. They may, however, be at table when there are guests for luncheon or a dinner that is in no sense formal or ceremonious. But only if they know how to conduct themselves.

They should know, for instance, that they must not seat themselves until all the elders have been seated. They must come to table with hands and nails scrupulously clean, hair brushed, clothes neat. They must not show greediness at table, displeasure because of some dish they do not like, or delight because of some dish of which they are particularly fond. They must not begin to eat before the others, nor leave the table before the elders have finished dining. It is ill bred

also for youngsters to remain seated at the table after the elders have left their places.

It is a nice little courtesy for the young boy to place his mother's chair, especially when his father is not present. An older brother should be taught to show his sister courtesy at the table, helping her first and himself afterward. It is just such little unconscious courtesies as these that reveal the well-bred child.

A child should not be reproved constantly before guests or in the presence of strangers. The boy or girl that does not behave nicely should be led from the dining room back to the nursery. A writer on this subject says: "It is not only bad for the child but annoying to a guest to continue instructions before 'company,' and the child learns more quickly to be well-behaved if it understands that good behaviour is the price of admission to grown-up society."

The correct use of table silver and table appointments is given in another chapter, and it is not necessary to dwell upon the subject here. The very young child may be permitted such liberties as gripping the fork with its fist, tipping a cereal bowl, putting a spoon in the mouth with the pointed end foremost. But as they grow older, the children must pattern their table manners from the manners of the elders with whom they dine, proceeding to learn slowly but surely, as with other more important matters of life.

GENERAL RULES OF TABLE BEHAVIOUR

The well-bred child should be able to use the finger-bowl and napkin correctly and gracefully soon after it has graduated from the bib and tucker. The napkin should not be knotted around the child's neck; it should be taught from the very first to keep the napkin folded on its lap and use caution in keeping food from its

clothes. The finger-bowl should be used without splashing, without dripping water over the cloth.

If the child accidentally overturns a cup of cocoa or a glass of water, it should not be scolded, because "children are as prone to accidents as the sparks that fly upward." It should be expected to apologize, however. After a polite "I am sorry" the matter should be dropped and the incident forgotten.

Only ill-bred children make little heaps of bread crumbs on the table, stack dishes in a heap, or toy with their food. It hardly seems necessary to add that in the cultivated home animal pets are kept out of the dining room and well-bred children are not permitted to feed them from the table.

Noise at the table is not to be tolerated. The boisterous child should not be permitted to dine with the grown-ups until it can be polite and courteous and refrain from interrupting the speech of others.

Parents make a mistake who help young children constantly at the table. Even a child as young as three should be able to do little things for itself, and the boy or girl of seven or eight should certainly be able to handle the knife and fork properly and manage food without having it all cut up. The youngster may be a bit clumsy at first, but how can it possibly develop when Mother is constantly doing the things that it ought to be doing itself?

"Little persons should become accustomed to meet little difficulties," says H. E. Hunt, "and as they grow up so, they will be able to meet larger ones, and when they are fully grown they will be able to stand up to the larger affairs of life."

Unselfish mothers who do everything for their children are surprised that they grow up selfish and discourteous, unsuited in every way for their social

responsibilities. As soon as children are able to attend to various duties themselves, they should be permitted to do so without other interference from grown-ups than an occasional word of caution or advice.

THE UNRULY CHILD

The indulgent and overfond mother that spoils her child is doing both herself and the child an injustice. A little boy or girl should not be allowed to "show off" when guests are present, should not have his or her childish pranks discussed with every one who calls, should not be permitted to contradict, interrupt, or disobey.

One writer makes this interesting summary:

> "A child that loses its temper, that teases, that is petulant and disobedient, and a nuisance to everybody, is merely a victim, poor little thing, of parents who have been too incompetent or negligent to train it to obedience. Moreover, that same child when grown will be the first to resent and blame the mother's mistaken 'spoiling' and lack of good sense."

The spoiled child is invariably an unruly and discourteous child that wants to have everything its own way. Parents of such children should not let them think themselves of too great importance, and should under no circumstances call upon them to sing or recite for guests. To pamper a spoiled child and praise its little accomplishments is boring to strangers and really harmful to the child. A cool indifference is very much better, plus a fairness and firmness in laying down the rules of the household. Absolute obedience to these rules should be demanded, and no violation should be overlooked. The child will pout and be

sullen, will cry and have bursts of temper; but if the parents are firm and have patience, these evidences of early spoiling will gradually disappear and the child will become mannerly and obedient. It is, of course, vastly more difficult to discipline a child that has been spoiled than one that has been accustomed to firmness from the very first.

THE PROBLEM OF PUNISHMENT

There will always be parents to insist that sparing the rod spoils the child, but the world is waking up to the idea that gentleness and kindness are far more effective than scolding—that the promise of reward is a greater incentive than the threat of punishment.

Really high-class animals are never whipped. Trainers will not allow it, because whipping spoils the animals. Horses bred for races receive the most gentle treatment and are never in any way abused, for it is the fine free spirit of the animal that wins the race.

The parallel may be a crude one, but children, like animals, respond best to kind and gentle treatment. Whipping may force obedience from a child, but such treatment will cow and intimidate it also and take something fine from its spirit. Sometimes, when the punishment is administered by a violent parent, it fills the little child heart with resentment and hate that is not soon forgotten.

And yet, punishment is sometimes necessary. How shall the disobedient child be controlled? How shall the naughty, unruly child be taught to control its tempers and its pettishness, taught to conform to the rules of the household without being constantly reminded to do so?

The first thing to remember is that no one can govern a child who cannot govern himself. You must

not lose your patience no matter how aggravating the child's actions may be. Let it see that you are firm, determined, but calm. In reproving a child let the tone be gentle and the words kind.

To threaten a child is a futile method of control. The mother who threatens to send her child away if it does not behave, and promptly forgets all about her threat when the child is deliberately disobedient, undermines that child's faith in her. Quite as foolish is the mother who threatens to call the bogey-man or the policeman, for she is filling the child mind with fears that are neither healthy nor wholesome.

Punishment by deprivation is probably the best form of control for disobedient children. The little boy that cannot behave nicely at table should be deprived of the pleasure of being with the grown-ups by having luncheon and dinner served to him in the nursery—alone. The little girl that is petulant, sullen, and impolite should be deprived of the promised visit to her little cousin in the country until she is pleasant and courteous. Such punishments, without irritation and impatience on the part of the parent, do real good in moulding character and teaching the child self-control.

Government by reward is an excellent plan that works nicely with punishment by deprivation. Promise the child a new picture book when it is able to use the napkin properly. Talk about a trip to the country as soon as little Robert is clever enough to use his knife and fork at the table. Hint at a birthday party for Marion as soon as she knows how to be a polite and courteous little hostess. Such promises of reward are incentives to the child and generally achieve the desired results. How very much more gratifying to have the child do the right thing pleasantly and willingly than to force it against its will!

The wise parent knows how to overlook little faults and does not nag or scold. The child that is constantly being repressed and reproved generally becomes very self-conscious. An authority, writing on this subject, says of parents and nurses:

> "If at all experienced in the ways of children, they know that little ones must be doing something—it is only grown-ups who learn to do nothing with equanimity—and that they will quite as a rule do right rather than wrong, provided only that the right thing to do is made easy and attractive for them, or is suggested to them as a novelty, or a diversion. The rule is to keep them occupied, and when they get wrongly occupied by chance, to divert their attention to other things, but not to nag them."

Discipline is as much the father's duty as the mother's, and both father and mother should make every effort to

UNDERSTAND THE CHILD

There are several chapters to the book of childhood. It is the complete volume that counts—not just one page. Follow your child through all the chapters of childhood and youth, enter into its play and study, into its little hidden hopes and dreams. It is one thing to be just a parent, quite another to be a parent and a friend. Let your child see that you are interested in all its activities, and your influence will have a great deal to do in the shaping of its manners and its personality.

In his book: "Making the Most of Children," La Rue says: "We may say there are four kinds of parents—spades, clubs, diamonds, and hearts." The spade par-

ent, he explains, is buried in his work, eager only to clothe attractively the body of the child, but willing that its soul go naked. The club parent is engrossed in social activities: the father with his clubs and sports, the mother with her dinners and entertainments. The diamond parent loves glitter and ostentation, and must appear wealthy and prosperous at all costs. He, or she, devotes time and thought to the home and to outward appearances, but does not try to know and understand the child.

But the heart parent, La Rue tells us, is the man or woman who is essentially a home maker. He provides a library for his children, sees that they have books of an inspiring and instructive nature, gives them every opportunity to hear good music and mingle with well-bred people. He devotes some part of each day to them, learning all about their hopes and ambitions, meeting and enjoying their little friends, encouraging them, teaching them. He knows the children; and they know that they have a friend upon whom they can depend not only for material comforts but for friendship and companionship.

You must know your children before you can win their confidence and trust; and you must win their confidence before you can hope to make them mannerly, courteous, and well-behaved.

BOOKS AND AMUSEMENTS

"Be as careful of the books you read as of the company you keep; for your habits and character will be as much influenced by the former as by the latter."

The child should have its own library, and one that will correctly develop its mind and manners. It should belong to the child, should be its own personal property. It may be just a shelf of fairy tales and Mother Goose

rhymes in the nursery; but if the child knows that the books are its very own it will enjoy them more.

It is not very difficult to select books for the tiny girls and boys that are just able to spell out the simplest words. Mother Goose rhymes, bedtime stories, and animal tales, profusely illustrated, serve the purpose very nicely because they hold the child's interest and stir the imagination.

For older children the problem of selecting suitable books is a little more difficult. The books for children between ten and sixteen should be selected with great care, and there should be sufficient variety to appeal to the developing reading tastes of the young boy or girl.

Reading should never be forced upon a child. Books of widely varied nature should be placed at its disposal, so that it may select whatever subject appeals most to its imagination. The following titles are offered only as suggestions.

"Robin Hood" and "Robinson Crusoe" will never cease to delight the youthful reader. Other old favourites are "Oliver Twist," "Lorna Doone," "Little Lord Fauntleroy." Young boys will enjoy "Bob, Son of Battle," the Jungle Books, "Plain Tales from the Hills," "Treasure Island," "The Sea Wolf," "Huckleberry Finn." A book that stirs the imagination and fascinates both boys and girls is "Twenty Thousand Leagues Under the Sea."

Grimms' and Andersen's Fairy Tales and "Alice in Wonderland" are for young girls, not older than twelve years, who have imagination; "Little Men and Little Women," "Pollyanna" and "Rebecca of Sunnybrook Farm," "The Mill on the Floss," and the Elsie Dinsmore books—all these are for the girl of ten to fourteen who tells you that she has outgrown fairy tales.

The boy who loves adventure will enjoy "The Three Musketeers" and books like "The Spy" and "The Deerslayer," by James F. Cooper. "A Tale of Two Cities" and "David Copperfield" are for older boys, as well as Jack London's "Call of the Wild" and "White Fang." For the girl of fifteen or sixteen who expresses a taste for romance in reading we suggest "Evangeline" and "The Courtship of Miles Standish."

Keats, Shelley, Browning, Rossetti, Longfellow—these are the poets with which young people should be familiar. Among the interesting biographies we recommend those of King Arthur, Sir Walter Raleigh, George Washington, General Joffre, Lord Kitchener, Woodrow Wilson, Edward Bok. Mark Twain's Life of Joan of Arc is absorbing, and to read it is to become enriched through contact with this world-renowned heroine.

Dickens, Scott, Thackeray, Shakespeare, Eliot, Stevenson, Kipling, Conrad, and a mighty host of others are waiting for the child old enough to understand them. Parents should watch the reading tendencies of children, studying their tastes and keeping them supplied with books that expand and develop these tastes. Let us remember with *Vogue* that "the books and pictures we select for children, the stories we tell them, all have an influence upon their minds and their manners."

Nella Braddy has summed the whole story of toys for children into one magnificent paragraph upon which it is difficult to improve. Therefore we quote it word for word:

> "Toys should be chosen for their value in developing the imaginative and the emotional sides of a child's nature, and those toys are best which leave most for the child to do. A top made from

a spool and a piece of string is better, if the child himself makes it, than one elaborately constructed from steel and aluminum and furnished with a sort of music box which plays as it spins. The boy who gallops mile upon mile on a broomstick horse, steed far more gallant than ever Lochinvar bestrode, and the girl who yearns tenderly over a rag doll—and oh, what bliss a weatherbeaten rag doll can afford—these are they who can dream dreams —these are the stuff of which mighty nations are made."

Music, like books, stirs the imagination and wakens the child mind. Every child should be given the opportunity to hear good music as often as possible, either in the home or at a concert. Very young children should not, of course, be taken to concerts where they will fuss and fidget, annoying everyone around them. But the boy or girl of fourteen to eighteen should be taken to concerts as part of his or her education, and should be given the chance to study music if the slightest talent or inclination in this direction is shown.

Moving pictures are an education because they enable one section of life to see how another section lives. But like books, they should be censored by judicious parents; that is, the child should not be permitted to see moving pictures of which the parents do not approve. Moving pictures that dramatize books such as, "Oliver Twist," "The Three Musketeers," "Les Misérables," etc., are particularly fine for children.

PLAYMATES AND FRIENDS

It has already been mentioned that children imitate the manners and actions of the people about them.

This is as true of their playmates as of their elders. The most rigid discipline and the most loving care will not prevail against the example of Tom, Dick, or Harry, if these three have been allowed "to run wild." There is a glamour in lawlessness even among children.

The wisest and kindest parent that ever lived could not satisfy all the longings and desires of the child's heart. It needs companionship of children of its own age. The constant friction among playmates is the best way in the world to rub away sharp corners and rough places.

Between the ages of eight and twelve the child can be most easily influenced by other children, and it is during this age that the child is most prone to acquire bad habits and poor manners. Insofar as possible, parents should keep their children among desirable playmates, but snobbery should under no circumstances be countenanced and encouraged. The shopkeeper's son may be a finer little gentleman than the pompous ten-year-old whose father is a banker. Friends and playmates should be selected for their fine manners and gentle behaviour, but without consciousness of class or thought of social distinctions.

Games, books, music, toys, friends—carefully chosen, these are the most important elements that enter into the moulding of the child personality, and are therefore the ones to which greatest attention should be given.

MORE MATTERS CONCERNING CHILDREN

The developing mind asks questions, and the child old enough to ask questions should be answered. It is deplorable to hear an impatient mother hush up a child that asks where the birds are flying to, or why the flowers have pollen, or where the sun goes at night.

The mother should answer the child to the best of her knowledge, and if she cannot answer she should promptly say so. If she is wise, she will enter into a compact with the child to search out the information and discover together what the answer should be. The child is delighted by such confidence and puts great trust and faith into the parent who takes its little problems thus seriously.

Reading aloud to children is an excellent plan. "Chivalry, generosity, truth, courage, endurance, and many other good qualities can find their way most pleasantly into a child's inner consciousness by way of fiction." Perhaps the greatest advantage of reading aloud to children is that it teaches them concentration and familiarizes them with the proper pronunciation of English. Children themselves should be asked to read aloud when they are able to do so; it is a training that will prove highly valuable later in life.

A promise to a child should be held sacred. Nothing so quickly destroys the child's faith and confidence in its elders as a broken promise; and nothing so quickly engenders sullenness, petulance, and disobedience in a child as lost faith in its elders. A promise once given must not be broken, no matter how difficult it may be to fulfill it.

The well-bred child is not a tale-bearer, and any tendency toward tale-bearing is quickly discouraged. But when questioned it tells the truth. A child should never be accused of breaking a vase or scratching a chair unless one is certain that it has really been the cause of the damage. The proverb says, "A suspicious parent makes an artful child."

Children should be taught to express themselves civilly as soon as they are old enough to talk. The well-bred child does not answer a brief, curt "Yes"

to a visitor's question, but says politely, like the little gentleman that he is, "Yes, Mr. Johnson" or "I believe so, Miss Brown." When introduced to strangers, the little boy or girl should not begin to chatter, but should courteously wait for the elders to speak first. The word "ma'am" has gone out of style, and children are no longer taught to use it in addressing elders.

We conclude with this paragraph from *Vogue*, concerning children and their training:

> "Dress them simply; teach them simply; treat them simply. Accustom them to order and routine. Make few points with them, but, if the point is made, stick to it quietly, no matter what the occasion. Do not be afraid of suppressing their characters. Any characters worth having will survive the imposition of good manners and orderly habits. Genius, even, will be none the worse for a little discipline in youth."

CHAPTER III

COURTSHIP AND BETROTHAL

THE DÉBUTANTE

Etiquette books like to paint glowing pictures of the débutante being ushered into society. They show her at eighteen, pink-cheeked and modest, standing beside her mother with a huge bouquet and caring very much indeed whether she is approved or disapproved by the family's friends and acquaintances.

But the old-time débutante who appeared on her début day all crisp and starry-eyed in a dress of tulle or net has vanished. The modern girl is "half out" before she is sixteen, and at eighteen she is bored with teas and receptions and does not care one whit whether her mother's friends like her or not. Society, as one authority explains it, "is a world which she has known about and which has known about her for some years."

The chaperon, too, has vanished. She has served her purpose, and has gone. The girl of to-day is her own best chaperon because she brushes against life and rubs elbows with the world. She has her own motor and rides out into adventure unattended. She has her own mind and chooses friends of her own liking. She has her own good sense and knows how to meet the "jazz age" halfway, without destroying any of the old family standards.

No very great harm grew out of the flapper age

through which we have just passed, and there is no harm in this new period of youth's revolt. However, it is costing us some of our cherished traditions, and simply because they are traditions we hate to see them go.

The younger generation is no longer awed by receiving-lines and important guests, and would rather run out to the country club than dawdle through an impossible afternoon tea. Therefore elaborate débutante functions are slowly but surely disappearing, and glowing accounts of such functions must as inevitably disappear from the etiquette books.

It is the rare débutante who, in these days of free expression and bold self-assertion, stands three hours or more while a line of stiff dowagers and pompous men pass by and peer at her—kindly enough, it may be true, but for all the world as though she were some new kind of creature offered to society as an exhibit for its approval. Chiffon frock, all sashed and petalled; hair curled and fastened with a flower; tired curtsey and frozen smile—all are passing into memory while mothers and grandmothers remember their own youth—and sigh.

THE DAUGHTER "COMES OUT"

And yet, the marriageable daughter must be brought out. She must be "officially" introduced to society even though she may have known about society and society may have known about her for years. Which means, simply, that her mother must let her friends know that the daughter is now ready to "come out" and receive invitations.

There are a number of ways to bring out a daughter. Sometimes an elaborate tea or dance is given, as of old, especially by an important man and woman of a

community who want their daughter to be introduced to all the old family friends and family connections. More often, however, there is no one definite function, but a series of lesser affairs planned and interpreted by the young woman herself. There seems to be a growing taste for luncheons and tea dances at hotels, theatre parties, and supper parties.

Vogue sums it up nicely in a paragraph:

> "Generations lament, but life goes on much the same, and the more toleration we can extend to changes, the less they will hurt us. When our daughters come out, we must give them the prettiest manners, as well as the prettiest clothes, possible to us. We must make our house a pleasant place to which they may bring their friends. We must not yield too much to the American mother's desire to efface herself, but make our habits respected and our company agreeable. We must see that the girls are introduced to amusing people, and that they keep up certain forms of politeness, even in an age when few are considered essential. They must pay occasional visits to old relations and family friends, even if it bores them. And it will not bore them if they have been taught to take an interest in human nature as human nature. If they have not, it should still not bore them to feel that they are performing a small duty courteously and kindly."

Curiously enough the phrase "coming out" is a relic of barbarism. In primitive tribes, and indeed in many savage tribes existing to-day, the girl is not only kept secluded, but is actually imprisoned until she has reached marriageable age. She is in charge of a trusted old woman of the tribe—the first and

original "chaperon." When the girl is ready to come out of seclusion and be sold or given in marriage, there is a tribal feast and dance, a great "coming out" party. It is remarkable that the phrase "coming out" should have survived even to our own polished civilization in connection with the débutante who "comes out" of social seclusion and is introduced to society.

ENTERTAINMENTS FOR THE DÉBUTANTE

By far the most popular and general entertainment for a débutante is a "coming out" dance. It may be an elaborate formal dance at home, or it may be a simple tea dance at a well-known hotel or public place. Now and then a well-to-do family will revive the old custom of presenting the daughter at an elaborate afternoon reception at home, but such receptions are tiresome and far from popular with the younger generation.

A ball for a débutante is planned as all other balls are. It may be held in one's own drawing room, or in rooms reserved for the occasion in a popular hotel. Invitations are sent to friends and acquaintances of the family, the number of guests invited depending entirely upon the capacity of the house or the rooms reserved, and upon the extent of the family acquaintance. Packed rooms are uncomfortable, and no sensible hostess ever invites more people than she can comfortably accommodate.

The débutante "receives" standing beside her mother; the father does not stand on the receiving line, but mingles with the guests and makes the necessary introductions. Arriving guests greet the mother first, then the daughter. If an introduction is necessary, which is hardly likely in these days when mother and daughter move very much in the same set, it is

made as the guest enters. The débutante, like her mother, offers her hand to each new arrival. Guests may stand for a minute or two with the young débutante, making a few pleasant remarks, but not if other guests are entering at the same time.

An old custom that has survived, one of the few old-fashioned customs approved by the modern débutante, is that of showering her with bouquets on the day of her "coming out" party. Old friends of the family and young friends of the débutante send her bouquets which are banked around the place where she will stand to receive. Tradition has it that the débutante always carries on this occasion the bouquet sent by the beau she likes the best! The same fortunate young man, presumably, will be her first partner in the dance, and her dinner or supper partner after the dance. It is poor taste, however, for the young woman to devote herself to one young man exclusively, neglecting all the other guests.

LAVISH ENTERTAINMENTS DISAPPEARING

Elaborate balls and receptions for débutante daughters are no longer customary. The tendency is more and more for simple, unpretentious luncheons and teas, and the jolly kind of informal, inexpensive dances that the young people attend. Small home dinners and parties are popular in large cities where parents like to celebrate the daughter's social coming of age with one special little home affair attended by special friends, knowing as they do that the daughter will follow with a round of gay teas and dances in the company of her own particular friends.

The tea-and-dance given for a débutante at a hotel is generally attended by her own young friends only, so that it is less in the nature of a début and more in

the nature of a gay party for the young people. But a débutante tea at home is generally formal, the daughter receiving with her mother as at a ball. A débutante supper, at home or hotel, is informal in character and attended chiefly by the intimate friends of the débutante and the old friends of the family.

The young girl who is well bred does not issue invitations to teas, dinners, and parties in her own name if her mother is living. She may ask her friends to dine with her informally, or have tea with her; but she should consult her mother first and the invitation should be: "Mother would like to have you dine with us on Thursday," or "Drop in to tea this afternoon. Mother will be so glad to see you—she has asked for you so many times."

OF SPECIAL INTEREST TO THE DÉBUTANTE

It is presumed that no one will read these words except the débutante, for whom they are written, and therefore we will address them directly to her.

You are standing at the beginning of that glorious, wide, outward path called Life. It stretches out before you, a vast flower-carpeted vista bathed in sunshine. You are impatient to wander through its lanes, plucking at the bright flowers that you see nodding out of the shadows. Bright flowers—their roots in tears. You whisper to yourself that you will cut the flowers at the stem and keep out of the shadows, ending as you began in sunshine.

To you who are just beginning to wander through these pleasant flower-carpeted lanes, all yesterday seems old and useless; all to-day and to-morrow seem filled with promise. And because it seems so, you are intolerant of the customs and traditions that belong to your mother's generation rather than your own.

The old things are not always good simply because they are old. But there are some old things that will never be old-fashioned and out of date, some things that will never belong to one generation or to another generation—but to all generations.

One of these is courtesy. Even in this highly emancipated age which knows no chaperon and recognizes no apron strings, courtesy and politeness are essential. You must not think that because your face is pretty and your personality appealing to your young friends you can be rude. You cannot escape being disliked if you whisper among your elders, giggle in a little group separated from others, swing across a ballroom arm-in-arm with your friends. Every time you show lack of consideration for others you are losing a little of the admiration that people have for you.

Be gay, cheerful, vivacious, happy—for you are youth, and youth is gay. But be kindly, too, and courteous; and try to respect the little forms of politeness that have grown up with your mother's generation. Be self-reliant but not bold, firm but not overbearing. Be strong and fearless, but feminine. Everyone admires the girl who can take care of herself, but few admire the masculine girl who derides her own sex and professes to detest the other.

IN ASSOCIATION WITH MEN

It would be a simple matter to fill this page with generalities and tell you what you must do and what you must not do. But such advice would be quite useless, for what is correct and in good form to-day is often impossible to-morrow; and similarly, what is regarded as highly ill bred now may be acceptable before you have finished reading this book. "To-day's and yesterday's methods are far apart, and who knows

what to-morrow's may bring?" Just as the chaperon was once indispensable and has now been entirely dispensed with, customs that we now regard as inalterable may be radically altered before another year.

You are your own best judge of what you shall do and what you shall not do. Nothing, no one, can tell you better than your own conscience and your own good sense what is correct and what is incorrect. The new etiquette does not "lay down the law." It offers suggestions that are based upon modern tendencies and that are subject to changing conditions and circumstances.

It is true that there is a greater freedom between the sexes to-day than ever before, possibly because women are coming more and more to mingle on an equal footing with men in business and politics. Consequently, the girl of to-day is less ornamental than she used to be. Her life is crowded with new interests quite apart from the ballroom and the opera. A new standard has been fixed; and to be popular to-day, the young girl must have more than just a pretty face.

"Would you know the secret of popularity?" asks an authority. "It is unconsciousness of self, altruistic interest, and inward kindliness outwardly expressed in good manners."

The modern young man of the best type admires the girl with a cheerful, intelligent face more than she of the "doll baby" type of prettiness. He enjoys the company of the girl who is jolly without being rude, daring without being bold, gay without being flippant. He is attracted for a moment to the butterfly, as the eye is attracted always to something that glitters, but he is held by the cheerful disposition and the charming personality.

The day of the "wallflower" is practically over, be-

cause the sensible girl of to-day does not go to dances if she finds that she is not popular in the ballroom. She learns to play a good game of bridge, or a good game of tennis; she becomes a first-rate golfer or skater, masters the technique of hunting or fishing—becomes known for some particular accomplishment which makes her as popular outdoors or around the card table as she would be in the ballroom were she an exquisite dancer.

THE PROMISE OF LOVE

Eliza Southgate, writing in 1820, says: "If a gentleman looks at you at meeting, you are suspected, if he dances with you at an assembly, it must be true, and if he rides with you——!" In those days a man did not walk arm-in-arm with a girl unless he intended to marry her, and even then, this was a rather bold and daring announcement of his intention! Girls did not attend parties with young men, but with chaperons who selected dancing partners for them; and young men did not call on girls alone, but on their parents as well.

Such extremes became less and less pronounced as the 19th Century wore on, and with our own jazz age they have vanished entirely. To-day young men and women may be together constantly without being engaged or having the slightest intention of being engaged. There is no reason why a young woman may not have men friends just as she has women friends, particularly the business woman who finds such friendships valuable. If a man and woman find pleasure in being together, playing tennis or bridge together, dancing together, there is no reason why they should not do so if they are properly circumspect in conduct.

When a man and woman find each other so interest-

ing that they prefer each other's company to that of any one else, when they want to be with each other always and do things for each other, when they are happiest together and unhappiest apart, when they are drawn to each other by a bond they do not understand and cannot explain—when all this happens between a man and woman who have been friends, we see the ripening of that friendship into something deeper and more beautiful. We see the promise of love.

The young man and woman who have found love have found life's richest treasure. They need no book of etiquette to teach them courtesy and politeness, for kindness dwells in their hearts—and when kindness dwells in the heart, one is pleasant, courteous, and considerate toward everyone.

THE BLOSSOMING OF LOVE

Love is everywhere the same. An old peasant couple sitting hand-in-hand on their doorstep. A knight waving fond farewell to his lady as he mounts his horse for the tournament. An African lady shaping a crude shell drinking vessel for the brave fellow who protects her and brings her food. A flapper suddenly grown into a woman by a new warmth that has entered her heart. To all of these, love is the same sweet miracle.

It is impossible for any one to give rules and regulations for the conduct of lovers. The new etiquette is too sensible to standardize their conduct, too sensible to attempt with rules to rob love of its joyous spontaneity, its quaint and beautiful discoveries, its impulsive tendernesses. To make rules and regulations for lovers would be like making paper patterns for flowers. It simply cannot be done.

Monsieur de la Rochefoucauld says of lovers that

"All their talk is of themselves." Not only all their talk but all their thoughts are of themselves. Love is selfish, but it is a selfishness that the world generously forgives. Our one word of suggestion is that the lovers do not think so exclusively of themselves that they neglect those who, at this time, deserve a little thought and attention from them.

THE BETROTHAL

How and when a man proposes is a problem of heart and impulse rather than etiquette. It is safe to say that the proposal is rarely unexpected, and that the young woman is prepared for the man's declaration of love.

The modern young woman of common sense does not rush blindly into marriage. The most serious mistake a young girl can make is to promise herself in marriage to a young man she thinks she loves but with whose tastes and ideals she is absolutely out of harmony. If the proposal leaves her struggling with her ideals and her impulses, she should avoid a definite answer and put it off until she can be sure of herself. A moment's weakness can cause a lifetime of pain, and the answer to a proposal should be given only after clear, calm thought and deliberation.

It is no longer customary to "ask father," though the cartoonists and humorists would have us believe so. There are few traces of stilted artificiality remaining in our betrothal customs; the formal proposal on bended knee and the formal consent of the young lady's father are things of the past. However, as soon as a young man and woman have definitely decided to marry, they go, if they are at all well-bred and considerate to the young lady's parents and ask their approval. Unless it has been romantic "love at first sight" with courtship and betrothal all in a week, the

parents will probably have heard of the young man and know something about him. At this time, when the young man imparts the happy news that he has been accepted by their daughter, it is the parents' privilege to ask him whatever questions they deem advisable concerning his business and his ability to provide for their daughter as she has been accustomed. To all questions he must reply with candour and politeness.

If the parents disapprove of the betrothal, the young woman must decide for herself whether she wishes to sacrifice her own happiness to that of her mother and father. The modern girl marries the man of her choice and is usually sensible enough to know when the choice is right. Therefore, unless the parents have a very real reason for objecting to the young man, they should not be so selfish as to stand in the way of their daughter's happiness. If they find something to disapprove of in the young man, they should discuss it with him frankly and he will probably make every effort to correct his fault or prove his stability.

It is the custom to seal the betrothal pact with a ring. This is an old and cherished tradition that has come down through many generations—a meaningless symbol, and yet with meaning enough for the young woman whose finger it adorns. According to an old myth the sparkle of the diamond is supposed to have originated in the fires of love. Therefore the diamond engagement ring is the favourite. It is always wise to consult the young lady in determining the choice of the ring, and it is her privilege to choose whatever kind she wants, regardless of tradition or convention.

ANNOUNCING THE ENGAGEMENT

Good form demands that announcement of an engagement be made promptly. This may be done by

sending a notice to the newspapers, or by issuing engraved announcements to friends and relatives. Sometimes both are done.

The news should come from the family of the future bride, although the young man may spread the news by word of mouth among his own particular friends. Frequently, instead of making formal announcement of the betrothal, the young lady gives the news to several of her most intimate friends and depends upon them to spread it among their friends and acquaintances. There are many forms of announcement, and the choice is entirely a matter of personal preference and convenience.

It has always been a custom to give the announcement of an engagement as nearly an appearance of "leaking out" as possible. Frequently a dinner is given to which intimate friends and relatives are invited, and in the course of conversation at the dinner table, the news of the engagement is casually imparted to the guests. The announcement is made by the young lady's father or older brother. At a recent dinner party, ostensibly to celebrate New Year's Eve but really to celebrate the engagement pact, a self-addressed telegram was delivered by a messenger to the father, who read it aloud. It read, except for the change in names:

> *Dan Cupid thinks you ought to know that Robert Daniels has captured the heart of your daughter Helen Marie. Everyone should know about it.*

It was signed "Dan Himself." Of course, everyone was tremendously surprised and delighted, and the unusual method of announcing the engagement received a good deal of comment.

Sometimes the young lady gives a luncheon for her friends at which the announcement is made. It is always nice to make the announcement in some new and unusual way, and if the hostess does not find her own ingenuity equal to it she will find her stationer her best guide. He has numerous novelty arrangements and special place cards for just such occasions as this.

Perhaps the most usual method for announcing an engagement is for the mother of the future bride to send small engraved cards to their circle of friends and relatives, making the announcement in a simple statement, and mentioning an afternoon when they will be "at home" to visitors. The young man also may send notes or cards to his friends, having first made sure that his fiancée has already announced it to her friends. The "at home" offers a splendid opportunity for the families of the two young people to become better acquainted.

If this last method of announcing the engagement is decided upon, the home should be decorated with the flowers of the season. The young lady and her mother receive together, welcoming all guests with equal cordiality. The young man is generally presented to the guests by his future father-in-law. Entertainment, such as music and dancing, may be provided for the occasion if it is convenient. Tea is served indoors or on the lawn, according to season.

ETIQUETTE FOR ENGAGED PEOPLE

There is perhaps no time when the rules of etiquette need to be so strictly observed as during the period between betrothal and marriage. All the world loves a lover, but this does not keep the world from watching closely and condemning any breach of good manners, especially on the part of the young lady.

It hardly seems necessary to mention that any public display of affection is gross and highly ill bred. Love is sacred and beautiful, and it should not be thrown open to the rude comments of strangers. The young couple should conduct themselves with quiet dignity and poise, neither indulging in terms of endearment and caresses, nor purposely ignoring each other so as to create the impression that they are not, after all, so very much in love. There is no reason why their conduct in public after they are engaged should be any different from what it was before.

"In former times, engaged young people were chaperoned within an inch of their lives," says *Vogue*. "Now, of course, they are allowed to go about with each other much more freely." Although it is still regarded as poor form by well-bred people for the young couple to attend the theatre and opera together without other friends in the party, it is often done without any very serious consequence to the young people. In large cities particularly young people go about a great deal together, and no one thinks anything of it.

At parties, dinners, and other entertainments it is the privilege of the young man and woman who are engaged to be with each other more than they are with any one else, but this does not mean that they should make themselves conspicuous by ignoring everyone else. If the luncheon or dinner is given for them, as is frequently done by friends and relatives, they should make every effort to see that there is no constraint, no drifting into "circles." The young lady should welcome her future husband's friends with sincere cordiality, and see that they are properly introduced to her own friends. He must mingle with her relatives and friends and make himself companionable and agreeable.

An engaged man, of course, does not show attention

to other women, nor does an engaged girl show attention to or interest in other men. This does not mean that they need to isolate themselves or build a wall around themselves. It means, simply, that neither he nor she must be seen around frequently with someone else, for even in this enlightened day such conduct sets the gossip's tongue a-wagging.

LENGTH OF THE ENGAGEMENT

A long-extended engagement is the best protection against a possible unhappy marriage. The young woman who is not sure of herself is wise to extend the engagement as long as is necessary to convince herself that she is not making a mistake.

Custom and tradition make the woman the final judge of the duration of the engagement, and whether it lasts two months or two years depends entirely upon her. Years ago it was customary to have engagements that lasted even more than two years, but such instances are now rare except where the couple are both very young. No one likes long engagements; they are trying to the young couple, to the family, to the friends, to everyone concerned. It is by far the wisest plan for the young people to be married as soon as they have come to know each other well enough—which should be in three or four months of betrothal—and have made all necessary plans and adjustments. But of course, matters of this kind are to be determined by the two people who are most intimately concerned, and etiquette may suggest but it may not command.

We quote for your interest what *Vogue* has to say on the matter:

> "Old-fashioned engagements sometimes lasted for years, during which time the girl collected her

trousseau and enough sentimental impressions to last her all her life. But now the trousseau can be commanded and delivered in short order, and modern girls expect to collect impressions, sentimental and otherwise, all their lives and see no particular reason for long-drawn-out engagements. For many reasons, they may well be right. At all events, courtships in fashionable circles are not long."

ENGAGEMENT GIFTS

It is not customary for elaborate engagement gifts to be presented, even by near relatives. Intimate friends like to give showers and send personal gifts to the happy young lady who announces her betrothal, but for the most part, congratulations are quite sufficient. (For gift suggestions, see the chapter devoted to this subject.)

Expensive gifts should not be exchanged between the young lady and young man, barring of course, the engagement ring. Gifts from the young man should be in the nature of flowers, candy, and books rather than expensive jewellery. There is no harm, however, in presenting one's fiancée with a rare old brooch that is a family heirloom, or a cameo that belonged to one's mother, or a stone-set bracelet that has come down in one's family since the days of the Crusaders. Such gifts carry with them more than their intrinsic value, for they are rich in tradition and sentiment.

BREAKING AN ENGAGEMENT

The broken engagement is always embarrassing to everyone concerned. Friends, if they are sensible, will not ask for explanations, and relatives will not ask painful questions. The embarrassment which this sit-

uation entails is unpleasant and the obligations are difficult; but it is infinitely better to go through with the ordeal than to face a marriage which is certain to end in disaster. "To wed in haste," say the maxim-makers, "is to repent at leisure." However true this may be, it is certainly wiser to break an engagement when you discover your mistake than to go through with it at the cost of your own happiness.

At this time it is important for the young lady to conduct herself with the utmost dignity and self-possession. She is not expected to make any announcement or offer any explanations. If a reception has been scheduled, her mother sends brief notes or engraved cards to those who have been invited, informing them of the broken engagement but making no explanations. The young lady may confide in her intimate friends if she wishes; but to be bitter, to condemn her former suitor in any way, to suggest that perhaps he was not all she thought he was at first, not only reflects on her own good judgment, but is very poor form and shows lack of delicacy.

If the announcement of the engagement has been made in the papers, a notice like the one that follows may be inserted in the same papers and under the names of the same person or persons who made the original announcement:

> *Mr. and Mrs. C. D. Simmons announce that by mutual consent the engagement between their daughter Agnes and George Francis Richards is at an end.*

If invitations have been sent out, a similar announcement should be dispatched to each intended guest. These may be engraved on white cards or written by hand.

If the engagement was announced only to intimate friends, the bride should send each of them a short note stating that the engagement is at an end. It is wise *never* to give an explanation, even to one's most intimate friend. Such situations as a broken engagement bring to mind the familiar old proverb, "Least said, soonest mended." Even to the young lady's dearest friend the following note is all that is necessary:

Bellemont, June 2.

Dear Joan:

Since I wrote you last week something has happened which has made George and me reconsider our engagement. Will you therefore please disregard the invitation for Thursday afternoon.

Ever sincerely yours,
Margaret Franklin.

When an engagement is broken, the man is expected to return all the presents and letters he may have received from his fiancée, and she, of course, does likewise. Among his own friends, the gentleman assumes all blame for the broken engagement, no matter what the real cause or reason may have been. His manner and attitude indicate that he takes all the blame, but his words tell nothing. No gentleman ever bruits about his private affairs, particularly an intimate and delicate subject such as this. Nor do gentlemen ask for explanation of a broken engagement from a friend.

WEDDING PLANS

First and most important, of course, is setting the date. The bride and her mother decide this between them, consulting the groom-to-be if they like. All de-

tails, such as sending out the invitations, making arrangements for the wedding, and the hundred and one minor preparations are in the hands of the young lady and her mother; and all responsibility for the wedding rests, of course, with her parents.

The groom is not expected to pay for anything except the ring and flowers for the bride and, if he wishes, the flowers for the bridesmaids and trifling gifts for the ushers and other attendants. The clergyman's fee is paid by him, but all other expenses are met by the bride's parents or guardians. It would be a lack of delicacy on the part of the groom to offer to provide a part of the trousseau or to pay for any of the other expenses incidental to the occasion.

Announcement cards, invitations, music, flowers, and other decorations for the church, the breakfast, or supper that follows the ceremony—all these are attended to by the parents of the bride-to-be. The wedding should never be more elaborate than the parents can afford.

A question to be decided as soon as possible is whether the wedding is to be a church or home affair; and if a church wedding, at what church it is to be held. If there are religious differences they must be settled by the young people themselves—the problem is not one of etiquette. Church weddings are, of course, very much preferable to home weddings because they are more picturesque, and it is possible to invite a greater number of guests. Then, too, since the maxim-makers tell us that "Marriages are made in heaven" it seems only right and proper that the church be the setting and the clergyman or priest the one who brings heaven near by sanctifying the marriage and giving the happy young couple his blessing.

Home weddings are, of course, very much less cere-

monious than church weddings. They are generally held when the bride's family has a very large house, or when the bride wants the wedding to be more private than it would be at church. Sometimes weddings are held at home when there are religious differences between the families.

Another question to be decided is whether the wedding shall be formal or informal. By all means informal, unless one is able to do things on a large and elaborate scale. A simple wedding that is frankly informal has in its very simplicity a charm that cannot be equalled by the most ceremonious and elaborate wedding with everything carried to the last degree of formality.

Information concerning wedding invitations, announcements, acknowledgments, etc., appears in Chapter XIII, Volume I.

CHAPTER IV

MARRIAGE

FOR A BRIDE IS A BRIDE THE WHOLE WORLD OVER!

One may be a wistful Chinese bride-to-be, or a jolly Irish colleen, or one of our own laughing débutantes, but when the first June morn peeps timidly over the shoulder of May, one's heart begins to flutter. For, if June comes, can the wedding day be far behind?

It's really most gratifying, this business of being a bride, even though one's unruly heart does insist upon missing a beat or two. One can't really help feeling important with caterers being called into conference, and mysterious packages arriving every hour. Everything is so terribly solemn and serious!

During the last week of happy confusion, one seems to glide through a misty, unreal fairyland on billows of bridal satin. Through it one sees one's mother hastily wipe away a tear. And dear old grandmother adds a touch of romance by hurrying in with a bit of lace from her own wedding gown.

One last day of sweet excitement when even "the dearest person in the world" is hurried out of the way when he comes to call—and then, blessed reality at last! One wakens on the wedding morning to find that the world is strangely beautiful and that even the birds seem to sing of love.

Being a very correct young person, our bride insists upon upholding all the time-honoured bridal tra-

ditions, and so we find her on her wedding morning resplendent in

> Something old and something new,
> Something borrowed and something blue.

The "old" is a cherished heirloom of lace from grandmother's wedding long ago. The "borrowed" is usually a sprig of orange blossoms that some other bride has worn; the "blue" is a tiny knot of ribbon on the garter. "New" is the light of love in her eyes, the tremulous smile of her lips, the queer little feeling that tugs at her heart. And "new" of course, the wedding gown of satin or clinging crêpe-de-chine, the veil of tulle or lace, the bouquet of white roses, orange blossoms, or lilies-of-the-valley.

BEING MARRIED AT THE CHURCH

When James Russell Lowell fondly inquired, "What is so rare as a day in June?" he was probably thinking of the smiles and the tears and the tenderness of the wedding day, of the altar banked with lilies and delicate ferns, of church walls from which huge wreaths of white roses and orchids swung in graceful fragrance. There are beauty and poetry in the church wedding scene, and one should not spoil it by having the church over-decorated. If the wedding is to be simple, the decorations should be simple too.

Strangely enough, the groom is the most inconspicuous person at his own wedding. He and his best man are the first to reach the church, and they remain out of sight until the right moment, which is that moment when the bride reaches the altar and the groom steps forward to meet her. It is the bride and her bevy of attendants who are the cynosure of all eyes.

As the first thrilling notes of the march from Lohengrin are heard, the ushers or groomsmen enter and walk slowly down the aisle of the church, two by two. The bridesmaids, gay in light-coloured gowns, follow in the same manner. If they have passed the flapper stage, the bridesmaids will carry small bouquets; otherwise they will insist upon carrying tiny ivory-bound Bibles and looking very serious and sedate. It's such fun pretending—even at one's best friend's wedding.

Sometimes the groomsmen and bridesmaids enter together, in couples. But it is more customary for the groomsmen to enter first, alone.

The bride is always the last to enter. She walks alone or enters on the arm of her father; the maid of honour, unattended, always precedes the bride. Flower girls either precede the bridal procession or walk between the maid of honour and the bride.

As the bridal procession reaches the altar, the ushers and bridesmaids separate, one half going to the right and the other to the left. As the bride and her father approach the altar, the groom steps forward and the bride places her hand in his. Together they walk up to the officiating clergyman—and who can blame the bride-heart for beating so loudly that it drowns out the music!

And so the ceremony proceeds, and with trembling lips the bride promises to "love, honour, and obey." One really cannot understand why dad should smile through his tears at that last word! Soon it is over, and to the triumphant strains of Mendelssohn's march the bride leaves the church on the arm of her husband. This time she leads the procession, with the attendants following in couples. The maid of honour walks directly behind the bride, on the arm of the best man.

THE RECEPTION

Church weddings are usually followed by a reception at the bride's home. All the bridal attendants are present, and those relatives and friends who received invitations.

The bride and groom stand together in the drawing room under a floral bell and accept the congratulations and good wishes of the guests. In the hall may be a refreshment table on which are punch, cakes, and boxes containing favours for the guests.

Elaborate weddings are usually followed by what is known as the wedding breakfast. It has all the dignity and formality of a dinner party. The bride and groom enter the dining room first. They are followed by the bride's mother with the groom's father, and the groom's mother with the bride's father. The bridesmaids and ushers follow immediately after the parents, and the precedence of the other guests is arranged by the mother of the bride.

The menu at a fashionable wedding breakfast ordinarily consists of consommé or bouillon, salads, birds, ices, jellies, and bonbons, coffee and wedding cake. Just as the pie with its four-and-twenty blackbirds was set before the king, so is the wedding cake set before the bride—and lucky the maiden who receives the first slice.

The bride is not expected to give more than two hours to her guests at the reception. After being with them about that length of time, she goes to her room with her maid of honour, and when she appears again she is in travelling costume. The groom, who has changed also, meets her at the foot of the stairs—and after the last whispered good-byes and hasty kisses, they are off!

THE HOME WEDDING

Church weddings are usually such solemn affairs, with tear-sopped handkerchiefs and tiny wet puffs dabbed hastily over shiny noses. The very solemnity of the church setting seems to suggest that tears are after all only proper and correct. But home weddings are so delightfully simple and informal, with everyone congratulating everyone else, and the bride as blushing and beaming as she should be.

Only near relatives and intimate friends should be invited to the home wedding. And, because they are near relatives and intimate friends, they will want to see the gifts. If the bride is modest, she may have them hidden away; but if she is tolerant of her guests' curiosity, she will have them "on display" in a spare room. This custom of displaying wedding gifts is no longer as popular as it used to be, and brides prefer to hold a Trousseau Tea a week or so before the wedding, at which their friends may see the gifts. It is a very much wiser plan, and is certainly better taste than to have the gifts displayed when the guests assemble at the house for the marriage ceremony.

The house is, of course, decorated for the great occasion. But not over-decorated. The drawing room may be made beautiful with flowers and palms, and it is nice to have a huge bell of flowers suspended from the ceiling in the centre of the room.

The bridal procession at a home wedding is not nearly so elaborate as that at church. The most fashionable home weddings boast but two bridesmaids and the maid of honour, and many have no bridesmaids at all. The ceremony, of course, proceeds in the same manner, and the bride experiences the same pit-a-pat

of her heart, the same exalted thrill when she whispers, "I do!"

Immediately upon the conclusion of the ceremony, the reception or wedding breakfast takes place. Everyone present is a guest, and everyone attends. And of course, everyone throws a handful of rice after the departing couple.

And so, the bride's day of days has come—and gone—but the tender and sacred beauty of it will linger on in her memory for ever.[1]

MORE ABOUT CHURCH WEDDINGS

Although the number of bridesmaids is entirely a matter of choice, it is the fashion at an elaborate church wedding to have not less than five or more than ten. The bevy of bridesmaids consists of the bride's dearest friends; it is traditional for one of the bride's sisters and one of the bridegroom's sisters to be included. For maid of honour, the bride selects an older sister or an intimate friend.

It is necessary that the bride-to-be call personally and request her friends to be her bridesmaids. If this is not possible, friendly notes of request should be written. If the wedding is to be an elaborate one, the bride may suggest to the young ladies the kind of gowns she would like them to wear. They may be trusted to comply with her wishes, for no one would willingly mar a friend's wedding by appearing in a gown or hat that does not harmonize with the general plan. The gowns need not be identical, but the colours must harmonize and the styles should be somewhat alike. The bridesmaids should be invited many weeks before the wedding so that they will have ample time for preparation.

[1] Reprinted by special permission from the author's article in *Fashionable Dress—The Magazine for Milady.*

Elaborate weddings should always be rehearsed at least once. In arranging a rehearsal, the bride should have in mind the convenience of her attendants and, by consulting them, settle upon a time that will be agreeable for all. The request for one's presence at a rehearsal may be made orally or by note. Refreshments are usually served afterward at the home of the bride, or the groom gives a little party for the attendants at a hotel. At the rehearsal, the details of the procession and ceremony should be practised until the whole thing can be accomplished with ease and grace. One or two thorough rehearsals will obviate the possibility of a stilted, wooden effect on the actual day of the wedding.

At the rehearsal the ushers should receive careful instructions (usually from the clergyman) as a large part of the smoothness and charm of the wedding ceremony depends upon their knowledge of the right thing to do at the right time. On the day of the wedding, they must be at the church at least an hour before the scheduled time. It is part of their duty to welcome guests and direct them to their places.

Front seats should be reserved for relatives and intimate friends of both families. At fashionable weddings, the names of the people to receive these front seats are tabulated on cards and given to the ushers. A custom that is entirely permissible and that adds to the decorative effect is to mark off a number of seats in front that are to be reserved with white ribbon, terminating at the end seats with pretty bows or festoons.

ON THE WEDDING DAY

A wedding may take place at almost any hour of the day. Morning weddings are usually very simple. Fashionable weddings are generally held at high noon

or early evening; while the wedding that is neither very simple nor very elaborate (and this means most weddings) takes place in the afternoon. Frequently the hour of the wedding is determined by the time the train or ship leaves on which the bride and groom are to travel.

The wedding party arrives promptly at the church a few minutes before the time scheduled for the ceremony. Few moments are more tensely anxious than those in which a belated member of the wedding party is awaited by the others. For this reason, it is always better to assemble in the home of the bride rather than in the vestibule of the church or elsewhere.

The bride's mother, the maid of honour, and the guests leave the home of the bride first. They are followed by the bridesmaids. The last to leave the house are the bride and her father.

At the church, the chief usher takes the bride's mother and family to their places in the front pew at the left. The groom's parents occupy places in the front pew at the right. As soon as the bridal party arrives, the bridegroom is notified, and the entire cortège assembles. The organist receives his cue, strikes a chord, and while the mellow notes of the organ fill the church, the doors at the foot of the aisle slowly swing open. The wedding procession begins.

THE CEREMONY

A marriage ceremony is performed in accordance with the religious beliefs of those most intimately concerned. The clergyman is the person to consult about any difficult situations or circumstances.

Before entering the church, the bride removes the glove from her left hand and she may give it with her bouquet to the maid of honour to hold during the

ceremony. The practice of ripping one finger of the glove so as to leave it bare for the ring is frowned upon in fashionable circles.

The best man looks after the groom. He takes charge of the ring, giving it to the groom at the proper moment. He also fees the clergyman, giving him $10, $25, or $50 according to circumstances. Any tips incidental to the going away are attended to by the best man, who is, of course, reimbursed by the groom at a convenient time. Sometimes the best man helps make arrangements for the wedding journey, getting the tickets and sending off the trunks. But ordinarily the bride and groom like to attend to such exciting details themselves.

The actual ceremony does not take more than fifteen or twenty minutes. The bride's father remains directly behind her until the clergyman asks, "Who giveth this woman to this man?" At this point he steps forward, takes his daughter's hand and places it in that of the groom, saying "I do." Then he turns and takes his place in the pew beside his wife, or remains standing behind the bride and groom until the ceremony has been completed and the final blessing uttered.

The double-ring ceremony is European in origin and is almost entirely a European custom. Whether the man wears a wedding ring or not is entirely a matter of taste, dictated by personal preference rather than etiquette. If this double-ring ceremony is preferred, however, the clergyman should be consulted. He will explain all necessary details and tell how the exchange of rings should be managed.

SOME POPULAR WEDDING TRADITIONS

The custom of throwing the bridal bouquet to the bridesmaids originated with the old custom of scram-

bling for the bride's garter. In the early 14th Century in France it was regarded a lucky omen to win the bride's garter, and everyone rushed for it at the conclusion of the ceremony. Brides left one garter dangling where it could easily be reached, but nevertheless they were often hurt in the scuffle.

The garter gave way to the stocking, and in the 15th Century we find "stocking-throwing" a favourite bridal custom. But stockings aren't the easiest and most convenient things in the world to remove and cast to one's friends for luck, so some wise bride conceived the notion of throwing the bridal bouquet. The custom won instant approval, and it has survived.

And so, the modern bride links her heart to the chain of golden bride hearts that reach back across the centuries, and after the ceremony she turns and throws her bouquet to the bridesmaids. And lucky is she who catches it, for tradition says she will be the next to marry!

A wealth of lore and tradition surrounds the wedding ring. Dean Comber and Wheatley, authorities, sum it up in a paragraph:

> "The matter of which this ring is made is gold, signifying how noble and durable our affection is. The form is round, to imply that our respect (or regards) shall never have an end. The place of it is on the fourth finger of the left hand, where the ancients thought there was a vein that came directly from the heart, and where it may be always in view; and being a finger least used, where it may be least subject to be worn out. But the main end is to be the visible and lasting token of the covenant which must never be forgotten."

Usually the groomsmen wear at the marriage a bit of jewellery presented by the bridegroom. This is a curious survival of primitive marriage customs. The savage groom was obliged to capture the bride with the help of his friends. Because she was fleet-footed (or perhaps because he was lazy) we can imagine him bribing his friends, or possibly her own kinsmen, to lure her to the place where he was waiting.

The practice of throwing rice after a departing bride and groom originated in primitive times. Among early peoples, rice and grain were emblems of productiveness and were used in early marriage ceremonies to symbolize future fruitfulness for the union. We who cast rice after a bride and groom to-day are clearly wishing them fruitfulness. The old slipper is thrown for good luck, though originally the casting of the shoe by the father indicated an exchange of property—the giving of the daughter by the father to the groom. An old tradition is that if the shoe alights on the car in which the bride and groom are departing they will know no unhappiness in their life together.

It is entirely permissible to carry out such old and cherished traditions as casting old shoes and rice after the bride, but only ill-bred people become riotous and uncouth. After a dignified, well-ordered wedding ceremony, it is inconsiderate and unkind to spoil everything by boisterously overdoing an old tradition. Well-bred people are well-bred always; they do not have lapses of vulgarity.

WHEN DEATH INTERVENES

Sometimes a death in the family occurs when preparations are under way for a wedding. If the death is that of a parent or a very dear relative, the wedding should be postponed as a mark of respect for the

deceased. If circumstances make it necessary that the wedding take place as scheduled, or even if it takes place two or three months after the death, good taste and delicacy demand that it shall be simple and informal, with only a few near relatives and intimate friends present.

If the ceremony is performed at church there should be no garlands of gay flowers to strike a festive note. Nor should there be an elaborate bridal procession. The ceremony is dispatched quickly and simply, but without evidence of haste.

To pay fitting reverence to the dead, weddings and receptions of all kinds should be postponed. But if circumstances decree that they shall take place, then the occasion may be marked by so quiet and unpretentious a ceremony that the respect due the deceased is in no way violated.

MARRIAGE OF A WIDOW OR DIVORCÉE

The woman who marries for the second time should avoid elaborate ceremonial, for it is in poor taste. She does not wear pure white, for white is for girl brides only; nor does she wear a veil or carry orange blossoms. The simpler this second marriage ceremony is, the better taste it displays. The sensible woman marries inconspicuously at home or church, with only intimate friends present to witness the tying of the new knot.

At a church wedding, the bride's father gives her away, precisely as he did at the first marriage. The bride's family assumes all responsibility, unless she prefers to meet the expense herself. The reception is held at the home of the bride's parents or at a hotel.

It is customary for a widow to remove the engagement ring and wedding ring of her first husband before the day of her second marriage. It is also customary

for her to invite her first husband's family, and if they accept the invitation they must be shown special courtesy and honour.

Whether one is marrying for the first time or the second time, it is always a good idea to consult the clergyman who is to officiate and get from him whatever advice and suggestion one needs. The clergyman is especially qualified to give advice, for he witnesses many ceremonies and he is able to warn against the blunders that others have made.

WEDDING ANNIVERSARIES

The observance of a wedding anniversary is a matter of family feeling rather than etiquette. Most people like to remember their anniversaries and celebrate them in some way. These are the anniversaries that are popular milestones on the marriage path:

First Year	Paper Wedding
Fifth Year	Wooden Wedding
Tenth Year	Tin Wedding
Twelfth Year	Leather Wedding
Fifteenth Year	Crystal Wedding
Twentieth Year	China Wedding
Twenty-Fifth Year	Silver Wedding
Thirtieth Year	Ivory Wedding
Fortieth Year	Woolen Wedding
Forty-Fifth Year	Silk Wedding
Fiftieth Year	Golden Wedding
Seventy-Fifth Year	Diamond Wedding

Although many families celebrate all of these anniversaries, it is more generally the fashion to disregard all that come before the quarter-century mark. Silver and golden weddings are in the nature of a dinner

or reception attended by relatives and intimate friends, and by as many of the original bridal party as possible. The "bride" wears something from her wedding day and carries a great bouquet of white flowers. At the dinner a huge wedding cake is placed before her, suitably iced with the sentiments of the occasion. The dinner is garnished and served with a regard for decorative effect, a silver-and-white or gold-and-white colour scheme being observed throughout.

CHAPTER V

THE BRIDE AND HER TROUSSEAU

ORIGIN OF THE TROUSSEAU

The word "trousseau" is from *trusse* which means a little bundle. In earliest times, the trousseau—the little bundle of household things—was in the nature of a dowry and was an indirect way of compensating the bridegroom for the money or goods which he paid to her father. During the later stages of marriage by purchase, these goods were handed over to the daughter as her marriage portion. Upon the decay of marriage by purchase, the bridegroom did not give money or goods to the father, but the latter nevertheless continued to supply the daughter with her dowry.

It is not difficult to imagine how the hope chest idea grew out of the custom of the dowry. Young girls realized the part money and possessions played in winning a husband. Thus in Rumania, for instance, girls begin at a very young age to make their bridal finery and the linens they will require for their homes. It was even customary, at one time, for the bridegroom to examine these trousseaux and determine whether or not they were complete. The choice of a bride depended in many cases upon the value of her outfit.

In Greece, young men do not as a rule marry until all the daughters in the family have been married or promised in marriage. Here we find sons helping pro-

vide the trousseaux, speeding the marriage of their sisters so that they themselves may seek a bride.

The mediæval trousseaux were rich and elaborate. The royal trousseau of Isabella of France, who was married in 1308 to Edward II, suggests the general trend of that time. An eyewitness records Isabella's trousseau and reports that the trousseaux of the lesser brides were only less elaborate.

> "She [Isabella] brought two gold crowns ornamented with gems, gold and silver drinking vessels, golden spoons and fifty silver plates. Her dresses were made of gold and silver stuff, velvet and taffetas. She had six dresses of green cloth, six of rose scarlet and many costly furs. For linen she had 419 yards, and the tapestries for her chamber were elaborate with the arms of England and France woven in gold."

There are many interesting and curious superstitions concerning the trousseau, their origins lost in the dim past. Somehow they cling to our traditions, and more than one bride fervently believes in them. One superstition is that if a bit of hand work—even one little stitch—is placed by the bride-to-be on every piece that goes into the hope chest, happiness and good fortune will follow her throughout life. Because of this superstition, many brides prefer to initial their linens themselves, which one might remember in making gifts.

THE MODERN TROUSSEAU

It is not possible to standardize the trousseau, because individual circumstances have everything to do with it. "The point of any trousseau" wisely concludes *Vogue* in an article on this subject, "is that a

girl shall start off in her married life supplied as well as possible for the adequate living of it, so it follows that the kind of life she is going to lead must have a great deal of influence upon her bridal outfit."

The modern girl does not have a hope chest in the original sense of the word. She does not as a general thing begin to lay by fine linens and laces before she is engaged, but waits at least until the wedding date has been set before she begins to collect what she will need.

The old-fashioned trousseau was planned by indulgent fathers and zealous mothers to last a lifetime. It included stout linens and embroideries that would give a generation of service without showing signs of wear, laces and brocades intended for household possessions to be handed down from mother to daughter, velvets for winter draperies and sheer fabrics for summer curtains. Even people in modest circumstances felt it their duty to outfit their daughters for marriage so that they would not find it necessary to purchase a napkin or towel for years.

Such trousseaux belong to the past. The sensible young woman of to-day does not collect a lot of fine linen for which she may not have use; nor does she crowd a hope chest with velvets, satins, laces, and brocades she may never need. When she is engaged to be married she begins to get together a little of everything she will need to begin housekeeping in a way compatible with her husband's circumstances and her own tastes. She does not plan a lavish trousseau if they are to live modestly; nor is her personal trousseau rich in gowns and hats if their honeymoon is to be a brief one and she will have plenty of time to replenish her wardrobe later on.

It is by far the more sensible plan to buy too little

than too much, particularly for one's personal trousseau. Every bride loves dainty, lovely underthings, exquisite tea gowns and breakfast coats, and she should, of course, have as many of them as her heart desires and her purse allows. But it is foolish to include more frocks, coats, and sport things than one really needs, for fashions are constantly changing and all too soon the frocks selected with such loving thought for one's trousseau are out of date.

REGARDING THE LINENS

In selecting her linens the bride should give particular thought to quality. The quantity she buys depends upon the size of the new home and the money at her command.

A moderate trousseau contains:

Six pairs of linen sheets, hemstitched and monogrammed
Six pairs of linen pillow cases to match the sheets
One quilt and one blanket for each bed; a pair of extra blankets to keep in reserve
Six blanket covers of washable silk
One dozen large bath towels
One dozen guest towels
One to two dozen hand towels
One to two dozen dish towels
One dozen glass towels
One dozen wash cloths
One dozen dish cloths
One dozen dust cloths
One large damask tablecloth with one to two dozen matching napkins
Two or three medium tablecloths with napkins to match
One breakfast cloth with six napkins to match
Two cotton tablecloths with napkins, for everyday use
Two luncheon cloths with napkins to match

Two to four centrepieces for the table with small doilies and lunch napkins to match
Tray covers and tea-wagon doilies

Whatever is omitted from this trousseau or added to it depends entirely upon the individual. Some brides have very much more elaborate and extravagant trousseaux, with mosaic or Italian lace-work tablecloths, Venetian embroidered towels, eiderdown comforters, and rich, down-filled quilts. Other brides begin housekeeping with very much less than we have outlined here. The size of the trousseau depends entirely upon what the bride is accustomed to in her own home and the amount of money she is able to spend in preparing for the new home.

THE PERSONAL TROUSSEAU

A sensible trousseau for the bride who expects to travel a little before settling into the routine of housekeeping, who expects to visit interesting places where good clothes are essential for peace of mind and pride of appearance, includes such items as we list here:

At least one custom-tailored or tailor-made suit with an appropriate hat
Several pretty blouses suitable to be worn with this suit
A top-coat or wrap
An evening wrap
Two or three afternoon dresses
Three dinner dresses suitable also for semi-formal evening occasions
At least two evening dresses
One or two pretty tea gowns
Hats appropriate for these clothes
Shoes suitable for walking, for evening wear, and for use with afternoon and dinner dresses

Six pairs of short gloves and three to six pairs of long gloves
One to two dozen pairs of stockings, including those for evening use and for sport use
Sweater and skirt outfits for use in the country
Handkerchiefs and other accessories.

To this one adds an appropriate costume for golf if one is to play golf, a tennis dress if one is to play tennis, a swimming suit if one is to swim. The personal trousseau depends entirely, of course, upon whether one is going to Palm Beach by steamer or to Alaska by airplane, whether one is going to be in Bermuda for just a week or in Europe for several months. A safe rule is to buy only what you know you will need; anything else can be purchased later as needed.

Underclothes are no longer selected for durability but for beauty. The bride wants the frilliest, daintiest chemises and negligees she can find. The average trousseau includes at least one bathrobe, two negligees, six to twelve chemises, six to twelve under sets, six to twelve nightgowns, three breakfast coats, and one or two boudoir jackets. A pair of mules and a pair of bedroom slippers are generally included.

THE BRIDAL GOWN

The keynote of the modern bridal gown is simplicity. The sensible girl selects a gown that can be converted into a dinner or evening dress later, though there are some sensible girls who are sentimental, too, and who insist upon a gown that is to be worn but once—on the wedding day—and then fondly packed away with other memories in a fine cedar chest.

With fashions changing as constantly as they do, it

would be of no value to offer suggestions here. It is always nice, of course, to have on one's gown a little old English point lace that is a family heirloom, but not every family can boast heirlooms of lace as a household possession. It is nice also to have a wedding gown of chiffon-clouded silk and spider-web lace, but not every bride is eighteen and therefore not every bride can wear these delicate, gossamer fabrics.

The bridal gown must be suitable to age, type, figure, taste, surroundings, and degree of formality attending the wedding ceremony. One does not wear a gown of real rose point to a simple little country wedding, nor a gown of hemstitched French lawn to an elaborate church ceremony. Good sense is as essential as good taste in making the bridal gown selection.

It is traditional that a young bride marry in white—an eloquent symbol of purity, but it is not necessary that one keep oneself relentlessly faithful to tradition. There is no reason why one may not wear a tea-gown or afternoon frock in colour if one's marriage is at home and is entirely informal in character. But for the marriage pageant at church, with ushers, bridesmaids, and flower girls leading the procession, nothing seems to fit so well into the picture as the traditional white gown and veil. Thus, if one wishes to be married in ordinary dress, the pleasure of the pageant must be relinquished and the wedding must be quite simple and unceremonious. Custom has made it so.

THE BRIDAL VEIL

The tale of the bridal veil stretches back across the centuries and is lost in the dim pages of antiquity. It carries us into many lands and among many peoples, and as we follow the thread through the mazes of early

life we see how closely the bride hearts of all ages are linked together.

We cannot be definite concerning the origin of the bridal veil, for there are too many contradictory stories concerning it. But we know that no matter what its original significance may have been, it is to-day one of the old and cherished traditions that make marriage more romantic and the marriage procession more picturesque. It has no modern significance; it serves simply to make the bride more lovely and to "veil her modesty from the world."

Not so very long ago, bridal veils were of tulle or net, falling from the top of the bride's head to the tip of her toes and covering her entirely. This all-enveloping veil has vanished and has been replaced by a charming veil that is gathered into a crown at the back of the head and falls in a graceful sweep to the train of the dress, leaving the face uncovered and enhancing rather than concealing the loveliness of the bride.

The bridal veil is always of a fine, filmy material. Sometimes it is a combination of lace and tulle; sometimes a combination of tulle and orange blossoms; sometimes it is of lace entirely. Simple tulle is always preferable to imitation lace.

A fashionable florist is able to make suitable suggestions for the bridal bouquet. It may be of orange blossoms, orchids, or lilies-of-the-valley, or it may be a combination of all three. Only white orchids may be used in bridal bouquets, and as these are rare, it is more customary to use white roses.

MARRYING IN TRAVELLING DRESS

If the bride is no longer young, an afternoon frock or travelling suit is more in keeping. The young bride

who is married by a Justice of the Peace or whose wedding is very simple indeed prefers to be married in ordinary dress, too.

When the bride is in afternoon dress or travelling suit, the wedding is frankly informal. There is no bridal procession and no elaborate ceremonial. Only very intimate friends and relatives are present. The bride does not carry a bouquet, but she may wear a corsage.

DRESS OF THE BRIDAL PARTY

The maid of honour in an elaborate bridal procession wears a sleeveless or short-sleeved gown of some light shade. It may not be pure white. Like the bride, she wears white gloves and carries flowers. If the wedding is informal, the maid of honour wears a simple afternoon frock; and if the bride is married in travelling attire, the maid of honour wears a suit or tailored dress. Ordinarily, however, there are no bridal attendants whatever when the marriage ceremony is performed by a Justice of the Peace.

The bridesmaids wear dresses that are similar as to style and fabric, but varying in colour. At most fashionable weddings, the bridesmaids wear dainty afternoon frocks or evening frocks in pastel shades with hats to match or harmonize. White gloves are generally worn, but if the dresses look better without them they may be omitted.

Sometimes the bridesmaids carry parasols or ivory-bound Bibles, but ordinarily they carry bouquets. Bibles and bouquets are invariably gifts of the bride to her bridesmaids. Sometimes the bride presents her attendants with a bit of jewellery as a remembrance of the occasion, and the groom presents his best man and the ushers with tokens of appreciation. The groom

usually gives the ushers their ties, gloves, and boutonnières.

In dressing children for flower girls or pages, the whole wedding procession should be taken into consideration. The children should not wear something that will be out of harmony with the rest of the picture. Simple little frocks are best for the tiny flower girls, for anything elaborate and unusual would spoil the effect. Pages generally wear frilled shirts with satin or velveteen trousers.

WHAT THE GROOM AND HIS ATTENDANTS WEAR

If the wedding is in the morning, the groom wears the conventional morning costume of cutaway coat, black waistcoat, dark gray-striped trousers, white linen shirt, gray cravat or ascot, black patent leather shoes with or without spats, black silk socks and gray silk gloves. He wears a top-hat and a boutonnière. Instead of the gray cravat he may wear a black-and-white bow tie.

The best man dresses precisely as the groom does, and the ushers also, except that they may vary the colour of the cravat and gloves. White flowers only may be used for the boutonnières of the groom and his best man.

For an outdoor wedding in summer, flannels are appropriate for the men in the bridal party. In this case, the bride appears appropriately dressed in summer things rather than the conventional gown and veil. Of course, it is understood that whatever fashion of dress the bride adopts is followed by her maid of honour and bridesmaids.

A wedding that takes place at six o'clock or later is strictly formal, and dinner jackets are not permissible. Conventional evening attire must be worn by men and

women alike. That is, of course, if the wedding is an elaborate one. For simple weddings, simpler dress is permissible.

When the bride marries in travelling dress, the groom wears an ordinary business suit or a suit that is appropriate for travelling. He does not have a boutonnière with a suit of this type, but there may be a single white flower from the bride's corsage in his buttonhole.

CHAPTER VI

CORRECT GIFTS FOR EVERY OCCASION

THE GIFT OF KNOWING WHAT AND HOW TO GIVE[1]

Very few of us have the gift of knowing what to give. Yes, it *is* a gift to know that Dad is longing for a pipe with a long amber stem, that the little bride wants pictures for the bare spaces on her walls, that one's débutante friend just can't be happy without an ostrich-feather fan. It is more than a gift—it is an art!

But Madame Grundy has ever conveniently prepared a set of rules which we can follow. If you take a little of Madame's wisdom and mix it well with common sense and a sincere desire to please, you will have a gift that is bound to bring "exactly what I wanted, my dear!" results. There is good form in gifting just as there is good form in dinner-giving.

Instantly a number of questions rush to your mind, as they naturally would with a birthday just a few spaces ahead on the calendar, and someone's wedding invitation conspicuously neglected in one's top drawer. What is the correct gift for a wedding, for Christmas, for a birthday? When shall the gift be sent—and how—and where?

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[1]Reprinted by special permission from the author's article in *Fashionable Dress—The Magazine for Milady.*

WEDDING AND ANNIVERSARY GIFTS

Of course, there is no gift like the wedding gift. One can send one's fancy soaring to the seven corners of the universe and return laden with—an odd vase from old Vienna, a carving set "made in Germany," an unusual bit of pottery from Paris. The thrilling thing about it is that all three may be purchased at the corner gift shop!

Any one who receives an invitation may send the bride a gift, but when an announcement alone is received, no gift is necessary. Good form demands that the gift be sent about two weeks before the day set for the wedding. As to the inevitable question, "What shall the gift be?" the only sensible answer is: "Choose the prettiest and most useful article within your means."

China always makes an appropriate wedding gift. There are the delightful little tea sets that the new hostess will find so useful. There are the china ornaments that are always acceptable—vases and dainty bits of Copenhagen chinaware. There are the odd bits of china for the table—cake plates, flower bowls, bonbon dishes.

To-day a gift is not a gift unless it is in good taste. The modern bride will not mar the perfect harmony of her home by displaying conspicuously a gift that is out of place—not even for sentiment! If you don't want your gift to blush unseen on the shelf in the attic, or at the bottom of the trunk, be very careful to exercise great taste and discrimination in your selection.

Wise friends to-day consult one another before purchasing gifts. If silverware is to be presented, each piece is purchased from the same jeweller and with a

close regard for harmony in design and quality. If the gifts are to be marked, the initials of the maiden name are used and the engraving is the same on all.

The self-gift method is finding favour in good society. One presents the bride with a credit slip for $10, $20, or $50, as the case may be, and the bride may go to the shop and select whatever she likes. A wise plan. It does away with a lot of the useless gifts that gather dust on forgotten shelves.

We may not give wearing apparel to the bride unless she is an intimate friend. But we may give linens for the home, and such odd pieces of furniture as a smoking table, a reading lamp, a writing desk. Books are always acceptable.

Friends like to remember wedding anniversaries. The first year is the paper wedding and gifts of paper should be given. Hand-painted lamp shades, pictures, books, etc., are appropriate. The wooden wedding requires wooden gifts, and kitchen utensils are acceptable. The tin, leather, and crystal weddings are remembered with gifts that are respectively appropriate.

At the twenty-fifth anniversary, the "bride" and "groom" receive silver gifts from their family and friends. Jewellery is excellent. The golden wedding at the fiftieth anniversary and the diamond wedding at the seventy-fifth anniversary are splendid achievements and deserving of the rich and elaborate gifts they occasion. Etiquette makes no suggestions—the heart will know best what to give.

WEDDING-GIFT ETIQUETTE

Wedding gifts should always be sent early, as soon after receipt of the invitation as possible. Only the card of the donor should accompany the gift. Personal letters and long elaborate sentiments are unneces-

sary and in poor taste. When placed on display, the cards attached to wedding gifts should be removed.

A bride-to-be should try to acknowledge all gifts immediately. This is not always possible, however, and where acknowledgments cannot be made at once a list should be kept and personal notes of thanks sent to all donors of gifts as soon as possible after the return from the wedding trip. Engraved cards of thanks are rude; nothing but a personal note on personal stationery will do.

Wedding gifts may be exchanged if there is no particular feeling or sentiment attached. There is no reason why the bride should not exchange that for which she has no possible use and get for it something that she really needs. But if the gift carries with it a definite significance, or if it is marked with the bride's initials, it cannot be exchanged.

GIFTS AT CHRISTMAS-TIME

There are two distinct kinds of gifts—duty gifts and pleasure gifts. When a distant relative sends an invitation to his or her wedding, we send a gift because we feel that we are expected to do so. That is a duty gift. But when Christmas time draws near and there's a hint of fir trees in the air, we think of a wonderful friend far away we'd like to see, or a jolly neighbour around the corner, or a business acquaintance who has been kind. And the gifts we pack tenderly with our own hands are—pleasure gifts.

For the woman who likes pretty things for her room, we suggest a handsome perfume bottle, a handkerchief box, a painted glass powder jar. Books for the book-lover, lamps for the home-lover, flowers and garden tools for the nature-lover! Make your gift suit the person for whom it is intended, add a bit of holly to

carry the breath of the Christmas spirit, and send it so that it arrives on Christmas morning.

One writer on Christmas and Christmas gifts says:

> "The spirit of Christmas is better expressed by fifty inexpensive gifts that include people who might be forgotten than by doing one's Christmas duty by means of a diamond bracelet and a set of expensive studs to a few people who could just as well afford to do without them. Besides this, the chief object of Christmas presents is to express the spirit of good will and hospitality which goes with the season, and there is more fun in the distribution of a greater number of little gifts than in the solemn presentation of two or three."

Little travelling clocks, bridge sets, tennis rackets, gloves, fitted bags, books, collar boxes, work baskets, powder jars, boudoir dolls, writing sets—all these make ideal Christmas gifts. Make the gift suit the person for whom it is intended. A Mah Jongg set will not excite the little cousin who goes to business and has no time to learn the game; nor will a book of poetry please the flippant young débutante as much as a rather daring "best seller" will.

> "For the children," says Eleanor O'Malley, "there is no substitute for Christmas toys, and little Willie will grow up with a hard corner in his heart for the person who greets him on Christmas morning with a smart new sailor suit or a strong pair of shoes. Though we may hazard a wild guess at the preferences of adults, we cannot possibly act on less than exact knowledge of the wishes of little ones. Even an expensive tri-

cycle may prove a barren gift for a little fellow who was hoping against hope for a fifty-cent boat to sail on the lake, and the person who has not ingenuity enough to discover by means of letters to Santa Claus what is wanted in the nursery would better give up hope of trying to make a pleasant gift to the children."

BIRTHDAY GIFTS—AND OTHERS

Whether one's friend is sixteen, or twenty-five, or sixty, the birthday gift should be something that will give pleasure—something that will carry the suggestion of a warm handclasp, a tender kiss. Mother will appreciate a nice new tablecloth on her birthday, but it will not bring tears of happiness to her eyes. No matter how inexpensive a gift may be, if it is really thoughtful and appropriate it will be appreciated. The charm of a gift lies not so much in its value but in the spirit that hides behind it.

For the young girl, books and flowers and candy are appropriate. Dainty underclothes may be birthday gifts from her sisters or very dear friends. Jewellery is not appropriate unless it is from a close relative.

Young women usually like to be remembered on their birthdays with frivolous things. Rather a silk petticoat than something new for the house. Rather some delicate ferns or an utterly ridiculous fluff of a kitten than a terribly useful gift that carries with it not the slightest breath of sentiment.

Older women prefer something of more enduring quality for the birthday remembrance: A fine cameo, an exquisite comb, a tapestry footstool for some favourite corner, perhaps a leather-bound edition of some cherished volume. Let your gift to youth or age show

that you have thought of the person for whom it was intended, and that you have given it as a pleasure, not as a duty.

Everyone knows that the teacup is "quite the thing" to give to an engaged girl. But why? Tradition tells us that a lover who was on one occasion obliged to go away on an extended sea journey gave to his betrothed a delicate china cup, asking her to drink tea from it every afternoon at a certain hour. He said, "If I am unfaithful, the cup will fill to overbrimming and the tea pouring over the sides will crack the thin china. Then you will know I have broken faith." The tradition has survived, and it is still customary to present the engaged girl with teacups, either singly or in sets.

Men are fussy about gifts, as about almost everything else! They like to choose their own ties and gloves. But they appreciate, at Christmas time or birthday time, a handy cigar-lighter, a good book, a pair of cuff links, sensible bedroom slippers. Women's gifts to men should be *men's gifts*, and not the things that women would like the men to have.

We cannot leave this subject of gifts without mentioning the gifts young girls receive from men. No well-bred girl will accept valuable gifts of jewellery from men acquaintances. The acceptable gifts are flowers and candy, books, odd writing pads and pencils, even such things as tennis rackets and ice skates, but nothing that is elaborate or that costs a great deal of money.

"It is the giver that makes the gift precious," say the Latin maxim-makers. And the German proverbs tell us that "Little gifts make big friendships." Let us remember always that it is not the value of the gift that is important, but the thought given to its selection, and the kindly sentiment that lurks behind it.

CHAPTER VII

SHOWERS

ORIGIN OF THE BRIDAL SHOWER

There are many kinds of showers, but most popular of all is that given to the engaged girl. Friends are never so good-naturedly generous as when a young woman confides that she has given her heart in love.

The bridal shower is one of our most charming before-the-wedding customs. It is a pleasant and sensible way for friends and acquaintances to present gifts that would seem too trifling if they were presented singly. The custom has an interesting background, and its origin takes us across the sea to Holland.

Many, many years ago—so the tradition runs—a beautiful young Dutch maiden gave her heart to the village miller who was so good to the poor and the needy that he himself had but few worldly goods. He gave his bread and his flour free to those who could not pay, and because of his goodness everyone loved him. Everyone but the girl's father. She must not marry him, he said. She must marry the man he had selected —a fat, horrid, wealthy man with a farm and a hundred pigs!—or she would lose her dowry.

The miller was sad, and the girl wept on his shoulder. The people who had eaten of the good miller's bread were sad, too. Couldn't something be done about it? Couldn't they give the girl a dowry so that she could marry their kind miller and make him happy? They

didn't have much money, it is true, but each one thought of a gift that he or she could contribute.

And they came to the girl in a gay procession: one with an old Dutch vase; one with some fine blue plates for the kitchen shelf; one with strong linens made on the hand looms at home; one with a great shiny pot. They showered her with gifts and gave her a finer dowry than ever her father could! There was a solemn wedding ceremony and a jolly wedding feast, and even the father came at last to wish them happiness.

A good many years later, an Englishwoman heard of a friend who was about to be married and decided that the only gift she could afford was too slight an expression of her good wishes. Remembering the story of the Dutch "shower" and knowing that there were other friends who felt precisely as she did, she called them together and suggested that they present their gifts all at the same time. The "shower" that they gave was so successful that fashionable society adopted the custom, and it has remained ever since.

PLANNING THE BRIDAL SHOWER

All showers are not unwelcome that come in the springtime. So the bride-to-be will tell you whose hope chest is filled to overflowing with showers of gifts from her friends.

April, being the traditional month of showers, is the ideal month in which to shower the June bride. It is not too early to include gifts for the trousseau, nor too late to interfere with the wedding plans. Showers should always be given as soon after the announcement of an engagement as possible, so that guests will have ample time to buy or prepare gifts.

The shower is usually held at the home of a friend of the bride-to-be. Invitations may be by note, telephone,

or they may be given orally. The person for whom the shower is being given should not suspect, as that would spoil the fun. She should be invited simply "to tea" and her invitation should be for an hour later than the time set for the other guests to arrive. No elaborate decoration is necessary, nor is it advisable to plan any sort of entertainment, for the chief entertainment of the afternoon is the opening by the bride-elect of one package after another, disclosing the gifts and thanking the donors.

WHAT SHALL THE SHOWER BE?

At one time the bridal shower meant just one thing —linens for the new home. But this vogue has disappeared, and though linen showers are still popular, there are now as many interesting kinds of showers as there are flowers in the spring. Lucky indeed is the bride whose friends are imaginative and have generous impulses!

The book shower is increasingly popular. Everything is included, from the Bible to the best-seller. And there may even be a cook-book for the new housewife! The hostess of the shower may supply the bookcase, if she likes, or an attractive little book rack. The guests supply the books. It is important to compare notes so that no books are duplicated.

The kitchen shower is always good. Gifts may include chinaware, kitchen tableware, woodenware, kitchen towels, and shelvings. Pots, pans, dishes, and glass are always acceptable.

The aluminum shower, like the kitchen shower, is ideal for the bride who will be her own housekeeper. Shiny aluminum percolators, frying pans, saucepans, and pots will delight the practical heart of any bride-to-be. And who wouldn't just love to have a nest of

aluminum pans for baking, even if one doesn't know just how to bake? Of course, sensible friends will not give an aluminum shower until they are quite certain that the bride wants aluminum in her kitchen.

The young woman who loves pretty things will be happy to have an apron shower. The gifts may include dainty tea aprons, substantial kitchen aprons, roomy sewing aprons, great white cooking aprons, long, rubberized shampoo aprons. And all these aprons can be packed neatly in a crisp new laundry bag for the bride to carry home.

THE MISCELLANEOUS SHOWER

There is nothing better than a miscellaneous shower when one knows just what the bride-elect wants and needs. Gifts are varied; this type of shower may include everything, from a fine bit of lingerie to a reading lamp. Intimate friends may include such lovely wearables as silk hose, lacy camisoles, boudoir slippers, breakfast jackets. The miscellaneous shower should be given only by young women who know the bride well and know the things she would like to have.

The picture shower puts happiness into every room. Just a few friends are invited, and each one brings a framed picture for a room in the new house: one for the dining room, one for the living room, one for the bedroom, one for the hall. The wise hostess will see that notes are exchanged beforehand so that none of the pictures is duplicated and that there is sufficient variety to appeal to the bride. No one should attempt a picture shower who is not familiar with the taste of the person for whom the pictures are intended.

The "radio shower" is the last word in showers, of course. The guests may each bring a part assigned to him or her, or they may pool their money and purchase

the radio set complete, presenting it *en masse.* One does not give this type of shower unless one is quite certain that bride and groom are radio fans.

A SHOWER FOR THE GROOM

Showers for grooms appear to be very popular at this writing, though they are more generally silly and humorous in character than otherwise. Instead of a shower of pleasant gifts, the groom is usually greeted with a none-too-gentle barrage of packages containing such ridiculous gifts as gaudy socks meant for display rather than wear, bow ties eight inches wide, lace-trimmed handkerchiefs, a budget book, an alarm clock, a curling iron. These gifts are usually wrapped in yards and yards of paper that must be patiently unwound by the groom. And tucked in with them are bits of written advice and suggestions that cause as much merriment as the gift themselves.

But there is no reason why a young man's friends may not shower him with gifts if they feel that he would welcome and appreciate such an expression of friendliness from them. Most men would feel sheepish at receiving ties and socks and handkerchiefs in a "bridal shower" from friends, but the same men would appreciate a book shower, for instance, or a shower of smoking necessities.

When a shower is given for a man, the women arrange the tea or luncheon, providing the place and the eatables, and the men supply the gifts. If it is a joint shower for bride and groom—the very newest kind of shower, by the way—both men and women supply gifts.

ON BEING A SHOWER HOSTESS

The shower hostess is she who plans the shower in the first place, sends out the invitations, and then co-

operates with the guests in making the affair a happy, jolly one. She suggests the gifts, but welcomes other suggestions from the guests who will supply the gifts. She provides her home or some convenient place for the shower to be held, and makes all necessary preparations for a luncheon or tea.

If the shower is held in the afternoon, sandwiches, tea, and cake are appropriate. They may be wheeled in on the tea table and served in the living room, or the guests may gather around the dining-room table. It is nice to serve refreshments on the porch or the lawn in the summer.

The shower that is held in the evening is a little more formal in character, and frequently both men and women are invited. A cold supper may be served, consisting of a salad, several kinds of sandwiches, relishes, chocolate or coffee, and cakes.

Sometimes, though rarely, a shower is held in the morning. In this case, it generally concludes with an informal luncheon that is served at about one o'clock.

The bride-to-be who is given a shower thanks orally all those who are present but sends a cordial note of thanks to the hostess. It is expected that sometime within the next two weeks she invite the guests to a luncheon or a tea at her home. If the wedding plans interfere, the "retaliation tea" may be given after the return from the honeymoon.

OTHER KINDS OF SHOWERS

At the golden anniversary, the happy couple are made happier by a shower of golden gifts from their children and grandchildren, from their friends and acquaintances. This shower should be formal and highly ceremonious, with a dinner at a hotel or at the

home of one of the children. Gifts are presented singly, or one great gift is given by everyone.

A baby shower may not be given before the birth of the child. About three or four weeks after the newcomer's arrival is the proper time for a shower of this nature. Only intimate friends of the mother should be invited, and gifts should be in the form of useful, pretty things for the child. If possible, the shower should be so planned that it takes place in the house of the mother whose child is being showered, rather than at a great distance. This can be achieved in any number of clever ways.

For instance, one of the friends can suggest to the mother that the others be invited to tea. If there are no servants, she can volunteer to prepare the tea and attend to the serving.

Or the friends may meet outside and come to the house *en masse* with their gifts carefully concealed until the proper moment.

Or the mother may be called away for an hour or so, on some pretext or other, so that the friends can get into the house and make all necessary arrangements before she returns.

All of these plans are good, and it is much more considerate to arrange the shower in this way than to expect the mother to travel a great distance to the home of a friend. It is by far better not to give a shower at all than to put mother and child to an inconvenience to be present. The gifts with which the infant is showered may include mittens, caps, booties, dresses, petticoats, slips, pillow cases, carriage covers, etc.

The birthday shower is new and popular. Instead of presenting gifts individually, friends get together at a birthday-time and present a collection of lesser

gifts in the form of a shower. This is an interesting and pleasant way to present gifts, for everyone gets together and has a jolly time. The birthday shower is like the miscellaneous bridal shower—it includes everything from a lace handkerchief to a pair of bronze book-ends.

CHAPTER VIII

DIVORCE

A MATTER OF HEARTS—NOT ETIQUETTE

Divorce is as old as marriage. Since the very earliest times, men and women have lived together in the promise of love, have waited vainly for that promise to be fulfilled, and have separated when that promise was forgotten by one or the other—or by both. There are living in America now more than half a million divorced persons, and the number grows.

When a man and a woman find that they cannot live happily together and decide to become divorced, the matter is one that concerns them and their near relatives intimately, but that should concern no one else at all. The new etiquette, which is sensible, does not tread upon the tender, hurting places of the heart nor search out its hidden secrets. What shall be done and what shall not be done are best decided by those who are most intimately concerned.

But divorce is at the best an unpleasant and unhappy affair, and a sane etiquette is like a friendly helping hand across the rough spots. It makes the going easier. The situations that follow a divorce can be particularly disagreeable unless one is guided by the good sense of an established etiquette.

To divorce or not to divorce—*that* is the question. It is infinitely better to separate, of course, if a man and a woman are miserable together—each going his or

her own way and perhaps finding another chance for happiness—than to live on in heartache and pain. But if there are children, their happiness must be considered also. The family unit should not be broken up indiscriminately without a real reason. Unless there is a high moral issue involved, parents are wrong and selfish who separate or divorce, basing their action upon nothing more important than domestic quarrels and personal dislikes.

FIRST PROCEEDINGS

But if divorce is inevitable, it can still be achieved with a semblance of decency and respect. The gentleman will not publicly besmirch his wife's name, nor will he seek publicly to divorce her. Instead, he will permit her quietly to divorce him—not on criminal grounds for that would injure his name and that of the children—but on any other grounds that will bring her freedom. He does not talk about the matter at his club nor discuss it with his friends. No matter how bitter he may be, he remains, first and last, a gentleman and a man of honour.

The woman who wishes to divorce her husband for any reason places the matter in the hands of a capable lawyer who attends to all preliminary proceedings and sets the divorce wheel in action. She will, of course, want to discuss the matter with her parents or her nearest relatives, but if she is a gentlewoman she will avoid publicity and refuse to talk with strangers about her intimate affairs.

Court proceedings in a divorce case are sometimes painful and unpleasant, and the man and the woman who are gently bred will not make them more so by being rude or discourteous to each other. The greatest tact is needed to go through these proceedings calmly,

quietly, with poise and self-possession—never forgetting for a moment that one is a gentleman or a gentlewoman.

THE DIVORCE IS GRANTED

The greatest difficulties in conduct arise after the divorce is granted. How shall the divorced man greet his former wife when he chances to meet her socially? How shall the divorced woman conduct herself when she meets her former husband with one of their children?

In less sensible days than ours, the man and the woman who were divorced avoided each other as though they were the bitterest enemies. A woman who glimpsed her divorced husband in a drawing room hurried away from the reception before she had yet removed her wraps. A man who discovered himself in a box at the theatre next to that occupied by his former wife disappeared before the first intermission. The old-fashioned divorce occasioned great embarrassment and discomfort in social affairs, and the hostess was horrified who discovered that she had inadvertently invited a divorced man and woman to her reception.

To-day, young men and women separate when they discover that they cannot be happy together, either before marriage or very soon after. They do not wait half a lifetime until hearts are crushed, but separate when common sense tells them that they are not suited to each other. And they part friends, wishing each other happiness and greeting each other pleasantly whenever they meet.

Mutual friends will not, if they are considerate, invite a divorced man and woman to their homes at the same time. But if they do, or if the man and the woman chance to meet at some social affair, they will greet each other courteously as they would any friend,

chatting together for a moment if they like, or passing on to greet someone else. Well-bred people certainly do not publicly display dislike or bitterness.

It is far from good taste to invite to one's home two men who have been husbands to the same woman, or two women who have been wives to the same man. No one would willingly bring together divorced people under such difficult circumstances, but if a woman finds herself a guest at the same reception with her former husband and his new wife, there is only one thing to do. She must conduct herself with great poise and dignity, showing neither resentment nor displeasure, extending to them the same fine courtesy that she extends to everyone. By her manner she must rise superior to the situation.

CONCERNING THE NAME

A divorced woman retains the surname of her former husband, prefixing her maiden surname. For instance, if her husband's name is Harrison Smith and her maiden name was Julia Kaye, her name after divorce is Julia Kaye Smith.

This is the most usual procedure, but it is by no means incorrect for the divorced woman to resume her maiden name if she prefers to do so, particularly if she intends to return to the business world that knew her by her maiden name.

There is no reason why a divorced woman may not continue to wear her rings if she wishes to, just as a widow does. This is entirely a matter of personal preference. But if a woman who has been divorced decides to remarry, she removes the first wedding ring and engagement ring from the finger that will bear the rings of the new husband, and either places them aside permanently or wears them on the other hand.

CHAPTER IX

DINNERS

THE SUCCESSFUL HOSTESS

Paulus Æmilius, the great Roman general who conquered Macedon, said that it required quite as much skill and genius to entertain friends as to defeat an army. Interesting, but scarcely true. The hostess who has charm, personality, and wit will find it a simple matter to entertain successfully, employing no greater strategy than that of inviting guests who are pleasant and congenial.

To be a successful hostess does not necessarily mean that one must have a twenty-room house and a staff of servants. Of course, one does not give a highly ceremonious dinner, or a formal, elaborate luncheon, in a house that is not well organized and well appointed, or if one does not have the skill, the service, the furnishings, the tact essential to such functions. Nor does a novice who has had but little experience attempt a formal dinner with all its important details.

But it is possible to be a successful hostess even in the most humble home with the most modest furnishings, for after all, hospitality is of the heart rather than the pocketbook. Graceful and kindly hospitality does not depend upon material things. It is the personality of the hostess, not her linens and silver, that makes her popular and makes people enjoy being invited to her home.

The successful hostess is not she who can display the richest silver, but she who knows how to make her guests feel comfortable and happy. Not she who can serve the most elaborate and unusual courses, but she who can hold the most interesting conversations and draw people into the most pleasant discussions. Not she who is vain of her belongings, conscious of her fine tapestries and faultless service, but she who is cheerful, serene, kindly, thoughtful in little things, calm and poised in important things. She welcomes each guest cordially and with the strictest impartiality. She is generous but not extravagant. She leads the conversation but does not monopolize it.

In its truer sense, hospitality does not attempt to give what it doesn't have—it shares what it has. The world will forgive a lover if he "says it" with roses and orchids when he can afford only daisies from the field; but it will not soon forgive the hostess who boasts gold and silver service when her actual circumstances warrant but the simplest of china and glass.

THE FORMAL DINNER

As has already been indicated, formal dinner-giving has a place only in those homes that are well appointed and perfectly organized, and where the hostess knows the technique of the formal dinner to the last degree. It is folly to attempt a function of this kind unless one is sure of every detail of the preparation and service, for nothing can be more embarrassing to all concerned than a blundering attempt to do what one is not able to do through lack of either equipment of experience.

Dinner-giving to-day, even formal dinner-giving, is very much simpler than it was before the war. The dinner table that groaned under the load of ten or

twelve courses has vanished, and modern menus are not only very much simpler but very much lighter. Indeed, the whole keynote of fashionable dinner-giving *to*-day is simplicity. Places are no longer marked with gilt-edged cards, nor do guests always march into the dining room in stiff procession. A good many of the old elaborate customs have been dropped.

Invitations for a formal dinner should go forward at least ten days before the date set for the occasion. The hour for a formal dinner is generally from seven to eight, though frequently it begins even later. It is not good taste to invite a man without his wife, nor a woman without her husband. Not even the generous new etiquette permits this discourtesy.

More important than anything else, in planning a dinner party, is the selection of guests. No matter how attractive the table, how interesting the entertainment arranged for the evening, how faultless the menu and the service, if the guests are constrained and uneasy in one another's company, if they have nothing in common and find no interest in one another's conversation, the dinner cannot be entirely successful. It can be impressive, correct, fashionable, unusual even, but not successful; for the guests will be glad when the time comes to leave. And when guests are glad to leave, the entertainment—no matter what it may be—has not been a success.

SETTING A CORRECT TABLE

In the silver, linen, and crystal of the dinner table one reads the story of the hostess's personality. If she has excellent taste, her table tells it. If she knows what is correct and what is incorrect, it is evident to all in the arrangement of her table and the furnishing of her home. If she has a sense of the artistic, she will

express it in novel lighting effects, surprising colour tones, new serving ideas. She will be original without being eccentric.

The well-set table to-day bears the least number of pieces possible. The overburdened table, cluttered with all sorts of appointments, is in poor taste, as is the table made gaudy with unnecessary decorations.

Sometimes, when the dinner is a very large one, two or more tables are set; in which case the caterer who has supplied the tables will probably supply also the extra table service and appointments. But for the most part, one large table is set, and it may be either square or round. This is a matter of taste and personal preference rather than etiquette.

The table must be covered first with a silence cloth, which may be a mat of asbestos or a thickness of canton flannel. Over this comes the snowy linen table cover, falling gracefully over the sides with the four points almost touching the floor. Now the centre ornament is adjusted, and the places set for the guests.

ARRANGING THE CENTRE ORNAMENT

In planning the centrepiece for a dinner table, always remember that the guests will want to see each other across the table, and that tall ornaments which obstruct the view are irritating. Low ornaments like flat bowls of flowers are sensible, and like all sensible things they are in good taste.

There is a wide variety of interesting centrepieces to select from in china, glass, silver. Flower dishes and fern dishes are always good, and there are some new centrepieces of clay composition that are quite interesting. Anything is appropriate that is flat, pretty, and in harmony with the rest of the table.

At the present moment, coloured glass bowls with

flowers are enjoying unrivalled vogue with smart hostesses. The colour of the glass is selected to harmonize with the flowers used. The ornamental possibilities of coloured glassware and flowers are endless, in autumn particularly, when one can mass together such flowers as the goldenrod and the purple aster. But in using wild flowers, one should remember that they must always be trimmed neatly and grouped symmetrically to avoid a ragged and weedy appearance.

To achieve decoration with simplicity, many smart hostesses choose the new, graceful bowls of marine glass, slightly opaque and often hand-bent in antique designs. These bowls come in the soft shades of amethyst, amber, and green that harmonize so nicely with fresh-cut flowers, and some are all white.

STARTING FROM THE CENTRE

When the centre ornament has been adjusted, it may be used as a mathematical base for all other table appointments. Equidistant around it may be arranged the candlesticks in bronze or silver, one pair for a small table and two pairs for a table that is fairly large. Candlelight is always preferable at the dinner hour because it diffuses a soft, restful light that somehow awakens old memories, stirs pleasant thoughts, and invites the chatty kind of conversation that everyone enjoys.

Between the candlesticks, stately guardians of the centrepiece, are placed small dishes containing preserved ginger, salted almonds, bonbons. Salt-cellars are next located on the table. Up-to-date hostesses are using tiny glass salt-dishes, instead of the cellars, providing small silver or glass salt-spoons. Remember that both sides of the table must be balanced and that

Dinner service depends entirely upon the courses to be served. If oysters are served, the oyster fork is at the extreme left as is shown here. Sometimes it is placed instead to the extreme right—the only fork ever to appear at the right of the place plate. Other silver on this table includes: the soup spoon to the right, the fish knife beside it, and the meat knife beside the plate. Reading to the left on the other side are the meat fork and fish fork. In the insert is the demi-tasse service, which is generally all of silver. The spoon is usually found on the saucer when after-dinner coffee is served.

there must be actual use for everything. No correct table is ever littered with useless, hampering articles.

The places are now laid for the guests. The correct number of forks is placed to the left, the spoons and knives to the right. There are generally three forks —never more—and the same number of spoons. Usually there are two knives, though sometimes only one. Butter is not served at a formal dinner, so that there is no need for a butter knife.

Between the forks at the left and the knives and spoons at the right is a small square of bread or a dinner roll covered with the folded napkin. The glasses are placed a trifle to the left, the water goblet being almost directly above the point of the knife.

In placing silver, that piece is nearest the plate which will be used last. The first spoon or fork to be used is on the outside. All silver must be laid evenly on the table, about an inch from the edge, and it hardly seems necessary to add that it must be bright and shining. Silver that looks yellow, stained, or tarnished is a reflection upon the hostess.

THE GUESTS ARRIVE

The host and hostess receive in the drawing room until about a half-hour after the time mentioned in the invitations. Then dinner is announced, even though one or two guests have not yet arrived. The sensible hostess does not keep half-a-dozen guests waiting for one late-comer to make his or her appearance. However, if the dinner is in honour of a celebrated guest, it may not be served until he has arrived.

The hostess, in inviting her guests, should make an effort to have an equal number of men and women. At one time it was customary to have a very stiff and formal little procession into the dining room, even if

there were but six or eight guests. To-day, at the small dinner, guests saunter into the dining room when dinner is announced and find their places either by a word from the hostess or a direction from the butler, who has previously been instructed as to the placing of the guests.

If the dinner is a large one it becomes necessary to use place cards. These are not the elaborate, ornate cards that formerly graced the formal table, but simple white cards on which the hostess jots the guest's name. Even at these large dinners where place cards are necessary to avoid confusion, there is no "procession" in the original sense of the word, though it is still regarded essential good manners for the host to enter first with the most important woman guest, and the hostess to enter last with that guest's husband.

When there is one more woman than men, the hostess enters last, alone. She does not take the other arm of the last man. But if there is one man more than women, the hostess enters the dining room with a guest on each side of her.

This little parade or procession into the dining room still exists where fashionable hostesses uphold old traditions and where dinners are given with great formality for fifteen or twenty people. But there is an absence of ceremony. The national tendency is toward simpler living, with less of the pomposity and chalk-line conventionalism of yesterday.

SERVING THE DINNER

A place plate, which is a trifle larger than the ordinary dinner plate, is set upon the table for each guest. It remains at its place until the serving of the main course. On this place plate are served all courses before the main course; the fruit-cocktail glass on its

little plate is placed on it, the oysters on the half shell on the oyster plate, the entrée on its particular plate. Before serving the main course, this place plate is removed.

It is customary, though not essential, for the first course to be in position before the guests enter the dining room. When this course (a canapé, a fruit cocktail, grapefruit, or something of the sort) has been eaten, the empty dishes are removed—from the right or left, as is found more convenient. The best and most correct method is for food to be served from the left and empty plates to be removed from the right. When foods are passed, they are always offered the guest from the left, with serving spoon or fork on the dish and handles pointing toward the guest.

Ordinarily, at a formal dinner, oysters are served, soup, an entrée, the roast or main course with vegetables, the game course with salad, and the dessert. Even the most ceremonious dinners now rarely last longer than an hour and they do not consist of more than six or seven courses. Relishes are passed between courses, and glasses are refilled without being moved. After the salad course, the table is crumbed with a soft napkin; and after the dessert course, a finger bowl is placed to the right of each guest.

Borrowed from some ancient custom, forgotten in the dim past of hazardous mediæval feasts when the giver of the feast tasted first of the food to prove it unpoisoned, is our custom of serving the hostess first. But in many homes where common sense is the better part of custom, the guest of honour is served first. Both forms are correct, though it is a degree more polite and hospitable to serve the guest first.

The guest of honour is the woman seated at the right of the host. A good plan is to serve her first with the

first course, and after that to vary the order of service so that the same person is not served last every time. Of course, well-bred people do not begin to eat until everyone at the table has been served, nor are plates for any course removed until everyone is ready for the next course.

AFTER DINNER

Before Volstead changed American customs, gentlemen remained seated about the dinner table with their liqueurs, coffee, and cigars while the ladies retired to the drawing room. Here the hostess poured coffee and the guests chatted until the men joined them in about fifteen or twenty minutes. Now it is more customary, except at very formal, ceremonious dinners, for the women to remain at the table and have their coffee and cigarettes with the men.

At very fashionable dinners, special after-dinner entertainment in the form of music, dancing, or theatricals is provided. Unless the dinner is a large one with twenty-five or thirty guests present, this is not necessary; for if the guests are at all pleasant and congenial, they will find sufficient entertainment in conversation. Sometimes the guests gather around the bridge tables after dinner.

Well-bred guests do not rush away immediately after dinner, unless it is for some special reason which they explain, with apologies, to the hostess. People who are invited to a dinner that begins at eight o'clock should not leave before about ten-thirty at the earliest. They are expected to seek out the host and hostess, thank them briefly for a pleasant evening, and take their leave. It is the height of incivility to leave a dinner party without bidding one's partner for the evening good-night.

THE SIMPLE DINNER WITHOUT SERVANTS

She was very young, and timid, and anxious to please. She had been married a long time—a whole month, to be exact—and she felt that it was high time to give a "high tea" or something that sounded equally impressive and important. She decided at last upon a dinner.

But a formal dinner sounded so formidable. Faultless china, exquisite silver and glassware, liveried butlers—everything our little bride *didn't* have. And yet, she decided that she would have a wonderful dinner, a very successful dinner that would make the "dearest man in the world" proud of her.

There was Dick's gift—a moss pot. She would make that the centrepiece. True it was only tin, but the moss grew over and around it so that only sudden spots of it showed through. She placed a little doily under it and stood off a bit to admire the effect. Charming!

And there was May's gift, wonderful gold-tipped glasses that dressed up the table and made it look delightful. And the pair of very best candlesticks from Mother. And the nice china dinner set; and the silver that was her most cherished wedding gift. Out from their put-away places and on to the table!

A last hasty glance in the kitchen, a last fond peek into the dining room, and a last quick pat at the crisp taffeta of her frock—and then happily to the door to greet her first guest. She felt quite calm and poised, confident that her dinner would be a fine success. And it was! She didn't try to be terribly formal or elaborate. She didn't try to give her guests what she didn't have. It was just a jolly, charming, pleasant, perfect dinner party and everybody was sorry when it was time to go home.

Which brings us precisely to what we have in mind. The simple dinner can be quite as splendid an achievement as the formal dinner, but it must be frankly simple and informal. There must be no emulation, no aping of the customs and fashions of the very fashionable. It is the complete absence of ceremony that makes the simple, informal dinner so enjoyable.

Guests at an informal dinner enter the dining room in little groups or saunter in side by side without any thought to precedence. They find their places at the table by a word or a glance from the hostess. The first course is in position on the table, and when it has been eaten, the glasses or plates are placed by the hostess on the serving table that stands at her right and it is wheeled into the kitchen.

There should be no delays, no awkward pauses. Everything should be in readiness, having been carefully prepared beforehand. The hostess reappears in a moment or two, wheeling in the second course on the serving table.

A clever hostess can so arrange her dinner that it is necessary to rise from the table once only. The first course is on the table when the guests enter. The empty glasses or dishes from this first course are placed on the bottom shelf of the serving table, after the plates for the second course have been removed from this shelf and placed before the guests. The second course is all prepared and ready to serve in covered dishes on the top of the serving table.

After the second course, the hostess places all used dishes on the serving table and wheels it into the kitchen. When she wheels it in again a minute or two later, the coffee service is on the top, the main course on the middle shelf, the dessert, on the bottom shelf. She is now able to take her place and serve from

this table at her right, without constantly jumping up and dashing into the kitchen—a habit that is highly irritating to the guests.

In a drawer in the serving table there should be a few extra napkins and some extra silver. On a sideboard near by may be the salad and condiments. For an informal dinner four or five courses at the most should be served, and where there is no maid, these courses should be served with the utmost simplicity and with no semblance of formality whatever.

The success of the simple dinner depends almost entirely upon the hostess. She must be jolly, calm, poised, pleasant. She must be able to attend to duties quickly and yet without confusion. She must be able to hurry without seeming to hurry. She must be tactful, kindly, interested in her guests, happy in their company, proud of her modest home, deft, at ease. Add to this a group of guests well selected and you cannot fail to have a pleasant, interesting dinner party.

DINNERS AT RESTAURANTS

It is becoming more and more popular to give dinners at a restaurant instead of at home. For a small, informal dinner the table is reserved a few days in advance and the dinner ordered for a definite hour. Such dinner parties are generally gay and jolly, more in the nature of good fellowship than good entertaining. Even the simplest dinner in a home partakes of the spirit of that home, and so is ennobled and enriched. As Ida Bailey Allen so beautifully expresses it:

> "Hotels, restaurants, the Country Club on certain occasions, have their social place, but in most cases this type of hospitality can be purchased. That of your home is as sacred as the home it-

self. It is yours to give or withhold, your gift to your family, your friends, your honoured guests. No one but you can make it realize its wonderful possibilities. No one but you can knit together an active, joyous family. No one but you can make your house into a radiant home.

"Keep your home and hospitality simple. They will then be genuine. Entertain as a matter of course, but without ostentation and undue work —not as a slave, but as a queen, with a heart full of joy. And, verily, true happiness will come upon your household and many will feel the light and warmth of your home and bless you."

There may be some excellent reason why you cannot give in your home an important dinner that you are planning. Give it in a restaurant, if you like, on a roof garden in the summer, but make it informal. It is not the best of taste to give a formal entertainment in a public place, unless one is able to hire private rooms. All dinner parties in restaurants must be informal in character, entirely without ceremony.

CHAPTER X

AT THE TABLE

EASE IS ESSENTIAL

The new etiquette does not concern itself so much with the minor details of table conduct that should be taught in the nursery, but rather with that fine ease and poise at table that make even a blunder seem of no great consequence.

Good table manners are an instinctive part of the well-bred personality. It is not good manners to be constantly aware that these are olives to be taken with the fingers, this is cake to be taken with the fork, here is lettuce that may not be cut with the knife. It is not good manners to choose table appointments with great deliberation, watching others a little furtively, perhaps, ever fearful of blundering.

Well-bred people are accustomed to using the right knife or fork at the right time, and their manners—or manner—at table is characterized by a fine graciousness and ease that make others feel at ease, too. They select the proper knife or fork or spoon instinctively, without studied care, and if a blunder is made—why, let it pass! It is no very great crime to make a trifling mistake in table conduct, and if one's manner is free from self-consciousness and embarrassment it is quite probable that no one will notice it.

By this we do not mean that the new etiquette recom-

mends carelessness at the table. It recommends, rather, a careful attention to the niceties of dining, the little courtesies of the table, but combined with a carelessness of manner that suggests a familiarity with these niceties. The one way to achieve this poise or assurance is to practise the niceties and courtesies of dining in private as in public so that the correct thing becomes instinctive rather than studied.

ONE'S POSITION AT TABLE

In table manners, as in everything else, certain rules have come down to us—rules that have survived more than one generation because they have been found useful and sensible. It is easier and certainly more pleasant to observe these established rules and be at ease than to run the risk of making conspicuous blunders just when you want most to make a favourable impression. Nowhere does ill breeding so quickly betray itself as at the table.

Let us see what these established rules of table conduct are. One is correctly seated at the table when the figure is erect but not rigid, not self-consciously tense; feet firmly on the floor; elbows off the table; left hand in the lap when it is not engaged. The chair should be neither too near nor too far from the table; a good distance is about eight inches from the chest.

Well-bred people do not toy with the appointments on the table, do not make designs on the tablecloth, do not absent-mindedly clink glasses or silver together. When the hands are not engaged they are resting quietly in the lap.

"Accidents will happen"—at the table as elsewhere, but that is no reason why there should be confusion and embarrassment. If a spoon, fork, or napkin is

dropped, it remains where it is until a servant retrieves it. If there are no servants and it is possible to pick up the fallen article without disturbing others it is entirely permissible to do so. One's conduct at the table should be characterized by good sense and a courteous consideration for others.

When a blunder is made at the table, let it pass by unnoticed unless it has inconvenienced or troubled someone else. If you have spilled chocolate on someone's suit or gown, if you have overturned a cup of coffee on the hostess's best table linen, make your apologies and then forget about the matter. Profuse and continued apologies are in poor taste, and they will not put a broken cup together again or take a stain out of a dress. "I am sorry" is a satisfactory apology if the manner is sincere. A guest who has broken a valuable bowl or cup makes every effort to replace it, sending it to the hostess a day or two later with a cordial note of regret.

TABLE MANNERS

Well-poised people are never appalled by the array of silver on a table. They know precisely for what each piece is intended, and they know exactly how each food should be taken.

There are certain foods that require the use of neither knife, fork, nor spoon. Such foods are known familiarly as "finger foods" and include olives, radishes, celery, artichokes which are taken apart leaf by leaf, corn on the cob, dry cakes and cookies, bon-bons. Fruits such as oranges, apples, grapes, peaches, and plums are all eaten with the fingers. Bananas are peeled into a plate and taken with the fork. Lobster claws may be pulled apart with the fingers; and shrimps, when served whole in their shells, may be sep-

arated, peeled and conveyed to the mouth with the fingers.

Well-bred people do not butter a whole slice of bread and bite into it. Bread should be broken off into mouthfuls as desired, each small piece buttered separately.

Asparagus is *not* a finger food. It is disgusting manners to take up a dripping vegetable in the fingers, hold it suspended in the air and suck it into the mouth! —and yet we frequently see people whose table conduct is otherwise faultless do this very thing. Asparagus should be taken with the fork, the tip being cut off with the blunt edge of the fork and so conveyed to the mouth. The end of the stalk may be taken up in the fingers if it is not dripping and greasy; but fastidious people prefer to leave the stalk rather than display messy manners.

USE OF THE SPOON

The more familiar spoon foods include grapefruit and fruits served with cream, jellies, custards, porridges, preserves, puddings, soups, boiled eggs. In taking soup or bouillon, the spoon is dipped away from the person, never toward him. The liquid is sipped from the side of the spoon, noiselessly.

A teaspoon is used to stir tea or coffee, but never to convey the beverage to the mouth. After stirring, the teaspoon is removed and placed at one side of the saucer. It may not remain in the cup, nor may it be used to sip the coffee spoonful by spoonful from the cup. Such habits betray a lack of proper breeding in the home.

The spoon is still used for ice cream, though the fork is now regarded as more correct, and a new kind of ice-cream fork is appearing on all smart, fashionable tables. Sometimes, with ice-cream cakes or pies served

with ice cream, both a fork and a spoon are provided. It is best to use the spoon only if it is needed.

THE KNIFE AND FORK

The knife is never used for any other purpose than cutting food.

The Chinese use chopsticks because they consider the cutting up of foods at the table crude and barbaric. They believe all carving should be done in the kitchen, and the food brought to the table in small enough pieces to be conveyed easily to the mouth with the use of the chopsticks.

Something of this thought colours the use of the knife at our fashionable tables. The rule is to use the knife as little as possible, depending upon the fork for almost every purpose. The blunt edge of the fork should be used for cutting wherever expedient.

Salads, for instance, are eaten with the help of the fork alone. The knife may not be used to cut lettuce; one uses the fork to fold the lettuce leaf into convenient size, or the leaf is cut with the edge of the fork.

The fork is always held in the left hand and the knife in the right when cutting food. After the piece of food has been cut, however, the knife is placed on the plate, the fork changed to the right hand, and the food so conveyed to the mouth. When cutting, the prongs of the fork point downward; when conveying the food to the mouth, the prongs of the fork point upward.

It is unmannerly and scarcely polite to finish a bit of conversation with your neighbour at the table while you hold a forkful of food poised in the air. The least little movement may send the food over the table linen or the neighbour's dress.

The knife and fork should not be held in the same

hand at one time. When not being used, one or both of these table implements should be on the plate—not resting against it with the handles on the table, but entirely on it.

All meats, vegetables, fish, salads, oysters, clams, ices, frozen puddings, melons are taken with the fork. Fried potatoes are a fork food, as are also soft cakes and pies. Incidentally, it is regarded as very poor table manners indeed to take up food on the fork and divide it into two mouthfuls. Only enough food should be taken on the fork to make a mouthful; more is ill-bred and unsightly.

THE NAPKIN AND THE FINGER BOWL

The napkin should not be spread out, but unfolded partially and placed across the knees. It should be used frequently, and particularly before drinking, for few things can be more unsightly than a glass scalloped with grease rims.

In well-ordered homes napkins are no longer used from meal to meal. Therefore napkins are not treated, when rising from the table, as though they were to be used again. One drops the napkin carelessly on the table without folding it or smoothing it out. Napkin rings are, of course, out of date except in the nursery.

The finger bowl, which follows a fruit course or comes at the end of a dinner, is half filled with tepid water and set upon a separate plate or doily. Sometimes a fragrant leaf is added to the water. The fingers are dipped lightly into the bowl, one hand at a time, and then dried on the napkin. Only the finger-tips should touch the water. It hardly seems necessary to add that well-bred people do not splash the water about, nor do they perform thorough ablutions at table. The modern use of the finger bowl is to clear

the fingers of fruit juices that may stain the napkin or greases that may make an ugly mess.

SOME SPECIAL PARAGRAPHS ABOUT TABLE MANNERS

At very large dinners a guest may refuse a dish without appearing rude or inconsiderate. But at a small, informal dinner where there may not be a great variety of dishes to select from, where the hostess may have taken great pains to prepare good things to eat, it is kinder to accept the dish even though one does not expect to take more than a taste of it. The hostess probably will not notice that the dish has just been nibbled, but she will certainly notice that it has been refused.

Fish bones, fruit seeds, pits, etc., are removed from the mouth one at a time, between the thumb and forefinger. It is bad manners to spit out the bones or seeds on one's fork or into one's napkin, and quite as bad to spit them into the plate. It is permissible however, to drop cherry pits or grape seeds into the cupped hand. Food once taken into the mouth must be swallowed; it may not, under any circumstances, be ejected on to the fork or into the plate. Such habits are too impossible even to discuss.

Picking at bones is, to quote from an authority, "a self-indulgence not to be permitted except in seclusion or the complacent society of a fellow sinner or a fond companion, with permission asked and granted." To pick at the delicate wing of a chicken or the leg of a squab in privacy may not be entirely fashionable and fastidious, but it is hardly a social offence. It is when others are present that such table conduct is regrettable, for it is unsightly and leaves an unpleasant picture in the memory.

It is polite to refuse second helpings because they

delay the progress of the meal. At small, informal dinners, however, where there may be only one or two other guests, one may accept a second helping if one wishes. At formal dinners second helpings should not be expected. Of course, no well-bred person asks for a second helping at any except the home table; unless, as is sometimes the case, he is an intimate of the house and feels that he can do so without inconveniencing the hostess.

At a very fashionable formal dinner, a late-comer does not begin with the first course, but begins the dinner with the course that everyone at the table is having. He does not make profuse apologies when he arrives, but later, when the hostess is alone for a moment, he tells her in a word or two why he was delayed and offers his apologies.

The dinner hour is more than an hour for eating. It is the hour when family and friends gather around the table, not primarily to satisfy hunger, but to enjoy social contact, share experiences of the day, voice opinions, enjoy one another's company. Food, therefore, should be eaten in a quiet, leisurely manner with a certain fine disregard of it—as though it were incidental to the conversation and not the most important business of the moment.

CHAPTER XI

TEAS, LUNCHEONS, AND SUPPERS

ORIGIN AND DEVELOPMENT OF THE AFTERNOON TEA

More than two hundred years ago, a dreamy-eyed Dutchman living in China made a discovery. He found that by adding a little hot water to a curious leaf, he had quite an interesting drink. He came to England, bringing the leaf with him, but the English would have none of him and his funny hot drink.

Nothing daunted, the gentleman of Holland made his drink, experimented, added sugar and cloves, packed his peculiar green leaves in neat little packages. England became curious. The story spread that this drink from China contained drugs. And promptly—everyone began tasting it!

Almost overnight, the man with the dreamy eyes and the new kind of drink became the idol of fashionable society. Great quantities of the little green leaves were imported. Nobility adopted the fad. Soon everybody in England was drinking tea!

It did not take long for a clever hostess to conceive the idea of afternoon tea, and soon all fashionable hostesses were serving tea to their guests in the afternoon. Thus evolved the custom of the afternoon tea which has survived and is now an established English institution.

To-day, the tea hour forms a charming background for social entertaining. It is the fashionable hour of

the day, the hour when dowager and débutante meet at the tea table, when Peacock Alley parades to the tune of fashion, when reputations are weighed in the social balance.

ENTERTAINING AT TEA TIME

The afternoon tea, in the sense of a cup of tea and a muffin at five o'clock, is unquestionably an English institution. But the ceremonious tea in the sense of a social function is largely of our own development.

Good hostesses are made, not born. When one is a good hostess, it is possible to give as interesting and successful a tea party in a cozy living room or on a tiny porch as it is to give one in an elaborate drawing room or on a magnificent lawn.

When George Eliot earnestly inquired, "Reader, have you ever drunk a cup of tea?" she was probably thinking of the jolly, simple little afternoon tea so dear to the heart of the hostess. A hissing tea urn on the table; a muffin stand with biscuits, cakes, cinnamon toast; a circle of smiling faces eager for a chat. And tea.

There is perhaps no simple social entertainment more charming—and, incidentally, more inexpensive—than this type of informal afternoon tea. Very little preparation or planning is required, and yet the occasion can be one of delightful hospitality. It depends entirely upon the hostess, upon her cleverness in introducing novelties, her ease in conversation, her deftness, her grace, her personality.

The simple tea is solely for the purpose of seeing one's friends and being seen by them, chatting a bit, expressing hospitality in the simplest and most pleasant way. The hour is four o'clock, though tea may be served any time between four and six.

Useful and convenient is the tea-wagon that may be wheeled into the drawing room, out on the porch, or wherever the guests are gathered. It is made decorative with a sprig of the season's favourite flower, and is wheeled in fully equipped by hostess or maid. Sometimes there is an extra drawer for silver and napkins, but usually these are on top with the tea service.

Tea is served in the drawing room or dining room, on the porch or on the lawn. At the proper moment, the tea wagon is wheeled in and the guests seat themselves comfortably in groups while the hostess busies herself with the tea urn. Generally the hostess pours at an informal tea, though the serving may be done by a maid.

To be well served, the tea must be either icy cold or piping hot. In the summer, iced tea is very refreshing served out of doors on a dainty wicker table with tea service spread in social companionship and a frosty bowl of cracked ice holding the place of honour. A fruit salad or an apple charlotte russe goes nicely with this type of summer-time tea.

Winter guests like to gather around the fat, chummy-looking tea urn and have their tea poured piping hot right at the table. The smart hostess now makes her cinnamon toast at the table on an electric toaster, though this, of course, is not essential. Corn muffins with orange marmalade, cracker sandwiches, home-made cakes, or biscuits may be served instead of the cinnamon toast, and a baked custard is always nice.

THE CEREMONIOUS TEA

When the tea party becomes a formal, ceremonious affair, it assumes the proportions of an afternoon reception. It is formal in character without being pretentious or elaborate, quite a satisfactory method of entertaining without requiring too much preparation or entailing too much expense.

The formal tea is acceptable when a débutante daughter is introduced to society, when a son has returned from college, when an out-of-town friend is visiting, when a distinguished guest is leaving. Refreshments are served in the dining room, the dinner

table being used with small lace or linen doilies instead of the dinner cloth. The tea urn is placed before the hostess, with the sugar to the right, the cream and lemon to the left. On the table there may be trays of thinly sliced bread, jellies and preserves, biscuits, dainty sandwiches in wide variety. There may be a fruit salad, and little plates of cookies, bonbons, and nuts.

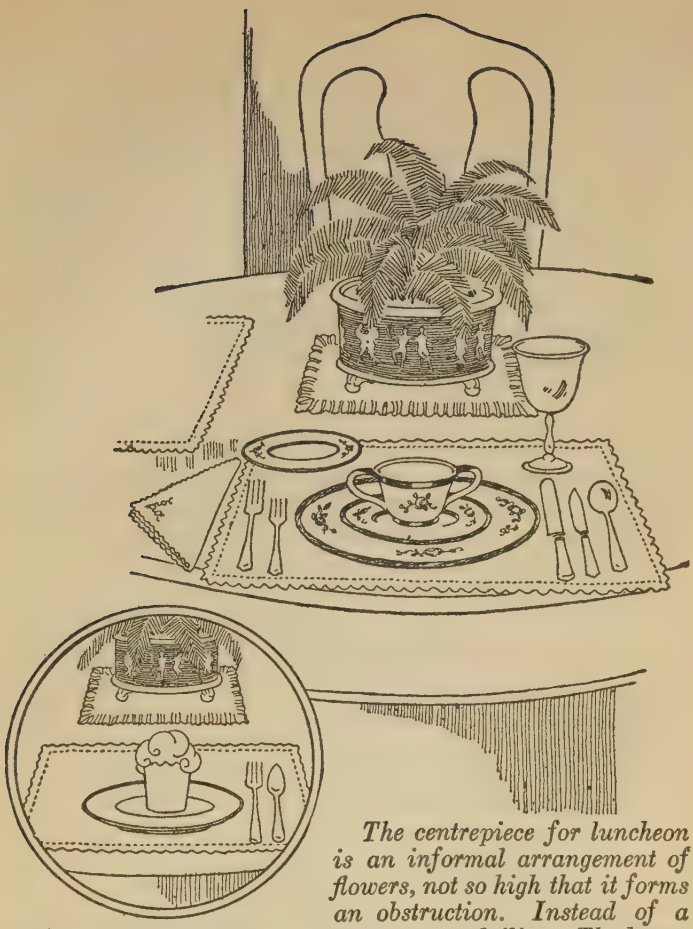
At a ceremonious tea the refreshments served should not be so substantial that they interfere with the dinner hour. The hostess may express hospitality in such dainties as thin slices of orange for the tea, stuffed olives, a maraschino cherry for each cup or glass, tiny dishes of cloves and salted nuts on the table. If many guests are present, the hostess may delegate one or two of her friends to pour for her. In this way she will be left free to attend to the more important duties of making introductions and creating conversation.

THE "HIGH TEA"

This is a favourite form of tea entertainment when one wishes to invite eighteen or twenty friends without undertaking the trouble or expense of a dinner. Sunday evening is the usual time for this type of entertainment.

At the most fashionable "high teas" a nest of small tea tables is arranged in the drawing room or on the lawn, one table for every four guests. The guests are permitted to form their own quartettes, falling quite naturally into congenial groups that the hostess probably could not arrange. The wise hostess remembers that a seating arrangement distasteful to her guests will spoil the most carefully planned tea.

Each little tea table is covered with a pretty tea cloth or with tea doilies. It is nice to have a slender



The centrepiece for luncheon is an informal arrangement of flowers, not so high that it forms an obstruction. Instead of a tablecloth, it is prettier to use runners or doilies. The butter spreader is here shown next to the bouillon spoon, though it is often placed across the right side of the bread-and-butter plate. A knife and fork for the entrée and a salad fork complete the service. In the insert is a charlotte russe with ice-cream filling, served with both fork and spoon. The spoon is used first, and the fork is used for the cake foundation.

vase with a sprig of flowers in the centre. There should be a silver tea urn on each table, if possible, or a simpler urn from which the guests can help themselves.

Something substantial must accompany the tea on this occasion. A menu for "high tea" might include fried chicken, a salad, hot cakes or muffins with preserves, rolls and butter. No sweets should be served at a "high tea."

If one does not own a nest of tea tables, the "high tea" may take place in the dining room instead of the drawing room, refreshments being served on the dinner table.

THE INFORMAL LUNCHEON

The sacred rite of the afternoon tea may find as many men present as women, but luncheons are invariably feminine. Men are always at business during the luncheon hour, and when they are not away they do not like to intrude, for tradition has made luncheon a feminine function entirely.

Sometimes invitations are issued for the informal luncheon; more often the hostess calls her friends on the telephone and invites them quite simply by asking them to come over and join her at luncheon that day or the next. One young woman meeting another while shopping might say, "Will you lunch with me to-morrow?" or "Come and have luncheon with me Tuesday. I'd like you to meet Reverend Manning."

Luncheon before a bridge party may be served on the bridge tables that have been previously covered with luncheon cloths. Or the dining-room table may be used, not covered with a cloth, but with small luncheon doilies at each place. Celery, olives, relishes, etc., may be placed on the table when it is set, and there may be salted nuts and candies in small dishes in front

of each plate. Instead of these individual dishes, two or three larger ones for passing may be used.

At an informal luncheon, one might serve cold meats, salads, hot muffins with jelly or preserves, coffee or chocolate. Sometimes eggs, fish, or even birds are specially prepared, and when ready to serve are placed in chafing or hot-water dishes on the buffet in the dining room. The guests help themselves.

THE FORMAL LUNCHEON

The formal luncheon is very much like the formal dinner, except that it is not so substantial as to menu. Preparations are the same. The table is laid with a damask luncheon cloth and there is usually a vase of flowers in the centre for decoration. Each cover is set with a place plate, a luncheon napkin, the necessary silver, and a small bread-and-butter plate over which is placed the flat knife for butter.

On a warm, sunny day artificial lighting is unnecessary and therefore undesirable. But on a dark day, or a day made gloomy by a hard winter light, drawn curtains and soft candlelight are effective. The hostess makes her lighting arrangement to suit the day, mindful of the comfort of her guests.

To a large and ceremonious luncheon, particularly the luncheon that is given in honour of a visiting guest or the luncheon that is given to introduce a guest of honour, both men and women are invited. The hour is generally one o'clock, though some formal luncheons start later. Four courses suffice even for the most formal luncheon: an entrée, a hot meat course with vegetables, a salad course, a dessert course, and black coffee. In summer iced tea may be served instead of coffee.

Guests generally stay a half-hour after an informal

luncheon, an hour after a formal luncheon, unless some special entertainment has been arranged for the afternoon. In large cities women generally retain their hats but remove their gloves. It is not bad form, however, to remove the hat too. Common sense is the better part of the new etiquette which permits the luncheon guest to remove her hat if doing so will make her feel more comfortable and at ease.

SUPPERS

Supper parties are almost invariably informal, especially the after-theatre and after-dance suppers that are at present so very popular. Many people who attend the theatre go to a restaurant or hotel for a little supper afterward, but when there is a theatre party to which several guests have been invited, it is more fashionable to have a little supper in the home of the host and hostess.

This "little supper" is quite jolly and entirely free from ceremony. It is the most unconventional meal of the day, and the hostess may introduce whatever new and interesting menu ideas she likes. She must use judgment, though, in the food she serves. It must not be so heavy that it interferes with sleep, nor so rich that it causes nightmares.

Most of these suppers are cold, and served by the hostess without the help of servants. Sometimes, indeed, the food is arranged on buffet or table and the guests help themselves. A great bowl of nuts and another great bowl of fruit are almost indispensable on the supper table. For cold dishes one may select from cold sliced turkey or chicken prepared the day before, cold sliced tongue, potato salad, olives, iced tea. If one prefers a hot dish, it may be prepared in a chafing dish right at the table. The old stand-by,

Welsh rarebit, is a favourite; and other popular dishes are eggs or chicken à la king, chicken pâtés, scrambled eggs with sausage, stewed oysters. There is no very definite menu, and the hostess may serve whatever she likes—and, of course, whatever she thinks her guests will like.

A more formal supper, though still not formal in the true sense of the word, is that following a dance, an evening reception, a subscription ball. Bouillon in cups is usually served, a special hot course, a salad course, a sweet or dessert and black coffee. In private houses, this type of supper is quite ceremonious and the table is laid with as much care as the dinner table.

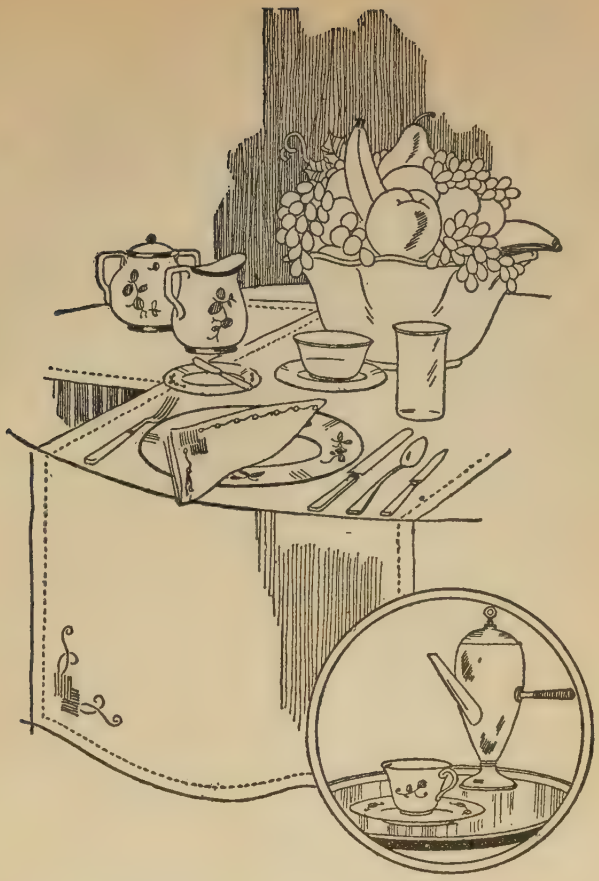
BREAKFASTS

The first meal of the day is the last meal we have to discuss.

Breakfast to most people means a hastily swallowed cup of coffee or chocolate, with a bit of roll or cake and perhaps an egg or a sliver of bacon—the early breakfast of the business man or woman. But there is another breakfast—the social breakfast—that comes later in the morning and is attended with some of the ceremony that marks the luncheon hour.

There is, for instance, the formal breakfast served to guests at a home or week-end party. It may be served at any time between ten and twelve-thirty, and really is very much more in the nature of a luncheon than a breakfast. There is generally a fruit course, a mild *hors d'œuvre*, a hot fish course, an egg or pancake dish, hot rolls with butter or jelly, coffee or chocolate. Sometimes there is a dessert of pudding or stewed fruit.

Some hostesses do not serve breakfast formally as the guests do not all rise at the same time. One may



Breakfast guests generally find fruit course and finger bowl at each place when they enter. Sometimes the fruit is in a bowl in the center of the table as is shown here. Service depends upon the courses served, and in this illustration are shown fruit knife, to the extreme right, cereal spoon, and the knife and fork for a fish or egg course. In the insert is the individual coffee service, showing the small, wooden-handled coffee pot from which the guest helps himself.

rise early to take a stroll before breakfast; another may not rise until she has had her breakfast in bed. The hostess who has guests at her home over a week-end or for the duration of a house party generally consults them and finds out their individual breakfast tastes.

For the simple informal breakfast, the hostess has her table at its prettiest with a great bowl of fruit in the centre, attractive dishes, smart coloured linens. Nothing very elaborate is served: a cooked whole-grain cereal, waffles with syrup, hot muffins or rolls with butter, scrambled eggs with bacon—any of these dishes are good. Of course, breakfast always begins with fruit, and the correct hostess provides finger bowls for the use of her guests after the fruit course.

CHAPTER XII

NEW WAYS TO ENTERTAIN[1]

FUN DAYS FOR THE FEBRUARY HOSTESS

It seems only yesterday that we heard the tinkle of Christmas bells, that we listened to the chimes usher in the New Year. It is hard to believe that January is old and gone. We pause for a moment as we tear the first leaf from a brand-new calendar, and there is just the ghost of a sigh.

But February is here—that jolly month that finds fun in celebrating birthdays!

There is the twelfth, glamorous with the romance of Lincoln's life, tinged with memories of one of the most powerful and pathetic figures in American history. Happy the hostess who entertains on Lincoln's birthday, for she blends patriotism with hospitality.

The fourteenth, two days later, is St. Valentine's day. Dear to every hostess is this day of hearts with its endless possibilities for entertaining.

Washington's birthday, on the twenty-second, is generally remembered with costume balls. But the father of his country is remembered also with dinners and parties of a somewhat dignified gaiety in which the hatchet holds the place of honour and the cherry tree sounds the note of decoration.

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[1] A good deal of the material in this chapter is reprinted from the author's articles in *Fashionable Dress—The Magazine for Muddy*.

ENTERTAINING ON THE TWELFTH

Nothing less than a dinner will do on Lincoln's birthday. A tea or a musicale will do for any ordinary day, but bring out the best china and the best silver in honour of Lincoln! Let the oldest and most cherished recipes be unearthed!

A Lincoln dinner offers great opportunity for cleverness in decoration and menu. For the table centrepiece, one might use a bust of Lincoln. Or a miniature reproduction of Lincoln's birthplace, which can be purchased at stationery and novelty shops. These log cabins can be made at home very easily from cardboard covered with brown crêpe paper and tinted with water colour to give the effect of logs.

The regular dinner menu may be served, but there may be innovations in food relevant to the occasion. There may be a cake, for instance boasting twelve tiny silk flags. There may be gingerbread cookies baked and iced to look like little pickaninnies. There may be ices shaped to simulate the forage caps of the Civil War soldiers, or the baskets used in cotton picking. Little touches of originality will make your Lincoln dinner unique and enjoyable.

If you are entertaining young people, don't forget the "Emancipation Proclamation." This is nothing less than a glorified donkey game. A sketch of Lincoln is made with charcoal on a sheet and pinned against the wall. A number of "proclamations" are made of paper and distributed among the guests. Each proclamation is numbered. The guests are blindfolded and proceed in the way of the game to pin proclamations all over Lincoln. The person who pins his proclamation closest to Lincoln's outstretched hand receives a prize. The awarding of a booby prize always adds to the fun.

WASHINGTON'S BIRTHDAY

Celebrations on February 22d are usually of a dignified character. A century ago the Colonial ball was a favourite; to-day the costume ball is popular. It is an old tradition that the hostess be Martha Washington and the host George Washington at this ball. Dinners, teas, and musicales also are acceptable in celebration of this famous birthday.

Clever hostesses like to issue their invitations on tiny paper flags. In the first white stripe are printed simply the words "Washington's Birthday, February 22d, 1925." In the next white stripe appears the announcement "Dinner at 8:30." The lower stripes offer space for the name and address.

For decorative purposes, one might use Japanese cherry blossoms, long-stemmed white carnations, and bachelor's buttons. Tradition has preserved the tale of the hatchet and the cherry tree, and these symbols of the boy Washington's truthfulness are often used in decoration. The cherry tree centrepiece is appropriate and can be obtained from most florists during February. To vary the cherry-tree idea it is interesting to make a miniature tree of bare twigs, neatly peeled, upon which real or candied cherries have been impaled. After dinner the guests may gather the fruit from the tree.

Still another way to interpret the cherry-tree tradition: Have a Colonial vase with a few sprays of Japanese cherry blossoms in the centre of the table, and at each cover have a tiny pot with its own individual cherry tree. These little cherry trees are not expensive and can be purchased at flower shops around the time of Washington's birthday. The guests generally keep the little potted trees as souvenirs.

The dinner, if it is elaborate, should follow very closely the courses outlined in this menu suggestion:

Grapefruit Cocktail with
Maraschino Cherries
Virginia Oyster Soup Virginia Fried Chicken
Candied Sweet Potatoes
Maryland Biscuits Cheese Salad
Cherry Pie
(or)
Cherry Ice Cream
Dolly Madison Cake Coffee

Perhaps you want something very much simpler than this. You might serve old-fashioned Southern chicken pie with Maryland biscuits, candied sweet potatoes, cherry pie, eggnog or coffee. This makes an appropriate and acceptable menu.

If your guests are in costume, you will gather in the drawing room after dinner and dance the old-fashioned waltzes. Prizes are sometimes offered for the best exhibitions of Colonial dancing, and there is usually a good deal of singing of the old popular songs—"Old Black Joe," "S'wanee River," "In My Old Kentucky Home," "Maryland, My Maryland."

Perhaps your guests do not want to dance. Supply the men with good old Virginia tobacco and long corncob pipes, gather everyone around the open fireplace, and exchange stories, poems, songs, and recitations concerning the life and times of George Washington.

VALENTINE ENTERTAINMENTS

Everyone loves St. Valentine's Day. The spirit of gentle rivalry, the pretty love sentiments, the general spirit of hospitality—all add to the romance and charm of the day. For the hostess, it is a day rich in possibilities for decoration, refreshments, entertaining.

All entertainments on St. Valentine's Day should be of a gay and frivolous nature. The "Lovers' Luncheon" is a favourite; "Hearts and Showers," a special Valentine shower for the bride-to-be, is increasingly popular; the Valentine masquerade dance is particularly appropriate for the occasion; and, of course, Valentine teas, luncheons, and dinners are always enjoyable. Recently the Valentine bridge party has come into favour. The pretty conceits and favours displayed by stationers at this period make excellent bridge prizes.

Perhaps you would like to have an elaborate Valentine dinner. Send your invitations on heart-shaped cards. The centrepiece for your Valentine table might be a simple vase or bowl of flowers, or it might be a tableau showing Cupid ready with his bow and arrow to vanquish the hearts of the guests. An appropriate luncheon centrepiece is a huge satin-covered, heart-shaped box from which as many streamers extend as there are guests. At the end of each streamer is a tiny Cupid doll or a red cardboard heart. At the proper moment the guests are advised to pull their streamers; the top of the box will pop off and each guest will pull out a favour.

These boxes can be purchased at stationery shops or novelty shops, or an ordinary candy box can be covered with satin. If the box is a very pretty one, it can be offered as a prize in one of the Valentine contests or games.

For the dinner menu, there are many appropriate dishes. These suggestions may help you plan your Valentine dinner or luncheon:

Oysters on heart-shaped toast
Creamed chicken in heart ramekins
Chicken soup with heart-shaped croûtons

Twin soles
Jellied chicken in heart mould
Heart-shaped sandwiches (for luncheon)
Valentine salad (for luncheon)
Hearts of lettuce
Chocolate kisses
Ices in heart mould
Heart tarts
Heart-shaped candies

If you wish to avoid cutting bread for sandwiches into heart shape, you can carry out the same idea by wrapping them in waxed paper and sealing with tiny red hearts. These can be made at home or purchased by the dozen at a stationery shop.

A brilliant masquerade ball was held recently in New York on St. Valentine's Eve. The invitations were sent to couples, and each couple was requested to come to the "Lovers' Pageant" as a pair of famous lovers. There were Romeo and Juliet, Jack and Jill, Tristan and Isolde, even Cinderella and the Prince. The clever hostess supplied each guest, on arrival, with a lacy Valentine upon which was concealed the name of his or her partner for the evening. And so, Jack went in to dinner with Juliet, and Romeo with Cinderella!

ARE YOU PLANNING APRIL PARTIES?

Perhaps it is a shower for the bride-to-be-in-June. Perhaps it is a luncheon for old friends and new on Easter Sunday. Perhaps it is a jolly party on April Fools' Day. It may even be—an Easter wedding.

But whatever it is, remember it is the early invitation that catches the guest! Especially in April when, like Nature, we all like to deck ourselves gaily in the new spring colours and go to some far-away spot

where we can enjoy the Easter holidays free from social care.

The conscientious hostess cannot let Easter Sunday slip by without some sort of entertainment. She likes the formal breakfast because it is one of the oldest and most ceremonious types of entertaining.

The Easter breakfast is held at high noon so that it does not interfere with the morning services at church. The table should be laid with a breakfast cloth and a centrepiece of flowers—preferably pale yellow marguerites or daffodils. It is a pretty custom to have two or three of the daffodils tied with green or yellow ribbon at each cover, in the nature of a favour.

The menu may be quite simple. Grapefruit or fruit salad, poached eggs on toast, broiled ham and Duchess potatoes, corn muffins and coffee constitute an excellent menu. It may be varied to suit personal taste, but sweets of all kinds should be omitted as they have no place on the breakfast table.

MORE ENTERTAINING AT EASTER-TIME

By far the most popular form of Easter entertaining is a luncheon on Easter Sunday. Sometimes it is elaborate, engraved invitations being issued and service being highly formal and ceremonious. More frequently it is simple and informal, with one's dearest relatives and friends as guests.

Green, yellow, and white is the correct colour scheme for the Easter luncheon. Pale yellow marigolds tied with green ribbon make excellent souvenir bouquets for the guests. The menu is the usual luncheon menu, with eggs used in the salad and in garnishing to carry out the Easter idea.

Perhaps you are planning an Easter tea? You ought to know about the cardboard "eggs" that

stationers are selling for this occasion. The "eggs" are quite large, so that an average-sized bowl can fit into the bottom of them. A salad can be served in this way, making it easy to have your tea on the lawn or porch. The salads can be arranged beforehand in the bowls and slipped into the cardboard "eggs" so that they are all in readiness.

The Easter dance finds inspiration in borrowing costumes from other days. The hostess issues the conventional dance invitation, adding only the word "Costume" in the lower left-hand corner. The guests come in costumes suitable to the occasion, and a prize may be awarded to that costume which is adjudged the most original or the most beautiful.

THE APRIL-FOOL PARTY

It's fun to open your springtime entertaining with an April-Fool party. The invitation may be penned on cards, or on foolscap paper folded into the shape of a fool's cap. It may be in the form of verse, as for instance:

> If for fun you've any thirst,
> Come to my party on April 1st;
> There'll be tea and fun galore,
> So put on your best, and come at four!

At your April-Fool party use daffodils and daisies for decoration. You may serve tea in the dining room or in the living room, as you like, and if you want to express the spirit of the day, you will have that room decorated as it would be for Christmas or New Year. Guests are greeted with "Happy New Year!" as they enter.

The "Fish Dinner" is always good fun on April 1st.

Invitations are issued on small coloured pasteboard fishes, of the type that can be purchased at novelty or stationery shops. The table is decorated in green and white. In the centre is a bowl of gold fish—for decoration. At each place is a small celluloid fish or small fishing basket filled with candy as souvenirs for the guests. The dinner, of course, includes fish in several varieties.

Clara E. Laughlin gives a typical April-Fool menu made up entirely of "April Fools":

> "First, large green peppers on lettuce leaves look like salad, but when the top is lifted off an oyster cocktail is inside. Then baked potatoes, large and piled on a platter, are passed, and prove to be full of minced sweetbread and fresh mushrooms. Turnovers and deviled crabs turn out to be pieces of broiled or roasted chicken wrapped in pie crust. Tomato salad is found to be raspberry ice, moulded into tomato form, on leaves of paper lettuce. In each 'tomato' lies a heaped spoonful of what appears to be mayonnaise, but is a soft custard. Pillboxes full of tiny candies, covered with cake batter, baked and iced like little pink and white cakes, are the last deception."

THE EASTER BRIDE

The winter bride is quite satisfied to marry in stern going-away suit or simple cloth frock. But as soon as there is a breath of spring in the air, as soon as April sends its first sunshiny shower, there's a sudden demand for orange blossoms, and satin ribbons, and lovely flowing veils.

April is the month of daisy weddings. If daisies are available they should be used for decorative purposes

—garlanded from pew to pew and banked against the altar. Lilies-of-the-valley and white orchids are for the bridal bouquet; daisies and daffodils for the bridesmaids.

When the Easter wedding is at home, lilies are often used for decoration. And at the wedding breakfast, following the ceremony, a long slender lily is found at each cover—a charming favour. The menu for the wedding breakfast may be very similar to the menu for the Easter Sunday breakfast, already given. However, there must be a wedding cake to place before the bride, and it should be decorated with iced lilies and a tiny cupid bearing the legend, "Easter, 1925."

When Witches Help the Hostess Entertain

SUGGESTIONS FOR THE HALLOWE'EN PARTY

With all the world of spooks and witches to draw upon, and the spirit of mystery more important than the spirit of ordinary hospitality, the wise hostess has little to do to make the last hours of the last day of October enjoyable. The party may be as simple and as inexpensive as one pleases, but if there are plenty of surprises and amusements planned by the hostess beforehand, everyone will be as happy as a real witch is supposed to be when she is hopping around on the handle of a broom.

Ghost parties are always good fun—especially if the hostess plans surprises in the form of a black cat blinking its green eyes at some unexpected moment, or a skeleton popping suddenly out of a closed door. A bit creepy, perhaps, but this is Hallowe'en!

Tradition calls for feasting on Hallowe'en. The quaint old festival with its queer superstitions and fancies is becoming more and more an occasion for

social entertaining. Why don't *you* have a Ghost Party this season?

From beginning to end, let the party have about it an element of mystery. The invitations, reading somewhat like the following, may be penned on cards in the form of witches, ghosts, or black cats. These cards can be purchased at stationery or novelty shops:

Fellow Spook! You are hereby invited to attend the Ghost Convention on the 31st of October, otherwise known as Hallowe'en. Come at eight o'clock and park your troubles at the door. The password is "Fun." Full ghostly regalia of sheet and pillow case provided at the door on arrival. Be sure to come and see what happens at the stroke of midnight.

(Name of hostess)
High Ghost
(Address)

For a witch party, word the invitations something like this:

The witches will get you if you don't watch out! To escape them, come to my party on Hallowe'en, and we'll all turn into witches at the stroke of 12. As Queen of the Witches I will call the roll at eight o'clock and serve the witchly supper at 11.

(Name of hostess)
Queen Witch
(Address)

DECORATING THE HOME

Of course, it is very important that the home be correctly decorated for the spook or witch convention, for even the best-behaved ghost will not feel at home in the wrong surroundings. A spirit of mystery should prevail. If you are planning a ghost party, shroud all the lights with lavender paper shades and drape all the furniture with sheets. Use the dress form and clothes tree for very special ghosts, draping them with sheets, giving them eyes, and placing them in unexpected corners.

Along the upper half of the walls of the dining room spread a frieze of black cats being pursued by fat paper owls. You can make this frieze yourself by purchasing orange and black tissue paper and the black Hallowe'en cut-outs sold by stationers everywhere. Yellow candles may be used to illuminate the dining room, but other rooms should be kept as dark as possible. A word of caution: "Don't use candles near inflammable objects. It is much safer to drape the electric lights than to use flickering candles, and the effect is almost as 'ghostly.'"

If you are planning a witches' party, use black cats and witches for decoration and shroud the lights with orange tissue paper. Make your colour scheme black, orange, and white. Both men and women guests may dress as witches, though they *are* supposed to be feminine.

SERVING A GHOSTLY MENU

Strangely enough, ghosts eat—and no Hallowe'en party is successful that does not boast a delectable menu. Before we consider what to serve, let us discuss the manner in which it is to be served.

Unquestionably, a long narrow table is the best, for when ghosts and witches are in the air, the nearer to one another the guests are the better they will like it! A white tablecloth is best, and instead of flowers for the centrepiece there may be great ears of corn flanked by tall stalks of golden wheat. Or a huge pumpkin filled with favours for the guests. Or a yellow-eyed, fat black cat made of china, glass, or pasteboard.

It is nice to have at each place a small pasteboard cat filled with candy and tied with an orange ribbon around its neck. Another interesting favour is a tiny witch, ghost, or owl made of china or porcelain and suitable for an ornament.

As to menu, hot bouillon should be served, as it helps to dispel the shivery feeling of Hallowe'en. Pumpkin pie is, of course, indispensable, and there should be a salad containing devilled eggs. Other features of the menu may be devil's food cake, ices in pumpkin moulds, "sand-witches," and black coffee.

About midnight, the lights should suddenly go out leaving the room in absolute darkness. A door slowly opens and a "ghost" appears carrying one slender candle that throws the room into grotesque shadows. Everyone will be duly frightened and delighted. The "ghost"—who is either the hostess or one of the guests properly swathed in sheets—takes her place at the table and proceeds to tell the fortune of each guest in turn. The fortune-telling is in the nature of good-natured quips and puns taken from the foibles of the guests and offered to them as "secrets."

When the old-fashioned grandfather's clock in the hall announces with twelve mournful notes that the midnight hour has struck, the house may be thrown into complete darkness for a moment—and when the

lights go up again, this time in full brilliance, it may be discovered that one of the guests is missing. The hostess will bring it to everyone's attention, and promptly a search for the missing guest begins. He is probably in the kitchen eating pumpkin pie!

THE SIMPLE ENTERTAINMENT

October 31st still means to many an evening of apple-bobbing and pumpkin parades. For the simple Hallowe'en, decorations should be in yellow and black, with witches as before, but less elaborate than the decorations previously mentioned. The party should begin early with all sorts of Hallowe'en gaiety and Hallowe'en games, most popular of all being the apple-bobbing contest.

The apple may be placed in a bowl of water, or suspended from the ceiling by a thread. The one who takes the first bite, hands tied and eyes blindfolded, receives a candy cat or a pumpkin as the prize. After bobbing for the apple, it is customary for each guest to receive an apple as a "ticket of admission" to the apple-paring contest. When each guest has received an apple, they all begin paring at the signal from the hostess. The person whose apple is pared first—pared completely in one piece—is the winner. These parings are now thrown over the left shoulder while the guest chants:

> By this paring let me discover
> The initial letter of my true lover.

There is always a good deal of sport in trying to decipher the letters.

Barn parties are particularly appropriate at Hallowe'en. The barn offers many opportunities for

clever decoration. Pumpkins lighted with candles can be wired around the barn; bats made of brown cheesecloth and whalebone can be suspended from the ceiling or the beams; ghosts and skeletons made of broomsticks and sheets can be hidden behind bales of hay. The very environment lends itself to Hallowe'en fun.

The hostess who entertains at Hallowe'en should preserve all the old traditions and customs, no matter how silly or frivolous they may seem, for they add a certain quaintness that the guests cannot fail to enjoy.

THE HOSTESS GIVES THANKS FOR THANKSGIVING

It's turkey-time and everybody's busy! The girls are in the kitchen experimenting with pies, trying to make the kind for which Granny once was famous. Granny herself is searching in the attic for that remarkable stuffing recipe, discovered long ago in a moment of genius, and hidden away for safe-keeping. Even the tiniest person in the family, scarcely high enough to reach the pantry shelf, is begging permission to crush the berries for cranberry sauce.

With an indulgent smile, Mother waves aside a family tradition and gives them all the freedom of the kitchen—but she appoints herself master of ceremonies. Remembering the background upon which this first of our purely American holidays is built, she plans to have as much good cheer as good cooking, and to have the games that are played as excellent as the game that is served. Well she knows that half the fun of Thanksgiving Day depends upon what happens after the turkey and the pumpkin pie have vanished.

Of course, hospitality is the chief characteristic of this Day of Thanks. That is why the modern hostess combines a good, old-fashioned feast with a programme of rollicking good fun. Whatever old-time china,

silver, or pewter she may have is brought out to grace the festive board, and the most commonplace of vegetables are utilized to make the table decoration. Pumpkins or squashes may be scooped out and filled with flowers to be placed at the four corners of the table. And polished apples, hollowed out the least bit to hold small tapers, may be placed at intervals around the centrepiece.

It's this centrepiece we want particularly to tell you about. It can be made most interesting, and with very little trouble or expense.

A PUMPKIN FULL OF FAVOURS

For an interesting centrepiece we suggest either a real pumpkin scooped out, or a great pasteboard pumpkin, filled with favours for the guests. The pumpkin can be made on a wire frame twenty inches in diameter, covered with yellow tissue paper. The stem can be wound with green paper and to it one may attach one or two crêpe-paper leaves. Green and orange ribbons are tied to the favours which are placed in the pumpkin and are pulled out by the guests at the proper moment.

Another interesting centrepiece consists entirely of simple fruits and vegetables—nature's bounty. Polished apples, golden corn, autumn leaves, and nuts are banked together in the centre, richly expressing the spirit of the holiday.

The Thanksgiving dinner, by custom and tradition, is a jolly old-fashioned affair with no hint of formality. On any other occasion the hostess may whisk her guests through several courses of dinner and hurry them into the drawing room, but not on Thanksgiving! It is the one time of the year when everyone likes to linger at the table, browsing in mellow lanes of memory

reminiscing fondly until the last candle has sputtered and died.

As to the menu, everyone knows that Thanksgiving without turkey and cranberry sauce is hardly Thanksgiving at all. But even if the gobble of the turkey isn't heard, Thanksgiving is a holiday to be grateful for if there is a pumpkin or mince pie! Here is a typical Thanksgiving menu for a fairly elaborate dinner. It may offer you some suggestions:

Stuffed Celery Relish
Clear Tomato Soup Croûtons
Roast Turkey
Grilled Sweet Potatoes
Cranberry Sauce Brussels Sprouts
Romaine Salad Roquefort Dressing
Ice Cream
Raisins Nuts Coffee

Entangled in the remembrances of the roast turkey and pie of our childhood Thanksgivings, are the memories of wonderful games we used to play. It is for these games that the hostess gives thanks on Thanksgiving Day, for they solve the problem of entertaining everyone, from grandmother to grandbaby.

An old and popular Thanksgiving game is the Cranberry Contest. A large bowl of cranberries is placed on the floor and around it are seated from four to ten contestants, each one provided with a spool of thread and a needle. At a given signal they thread the needle and begin to string the cranberries into a necklace. At the end of three minutes a signal is given and all contestants must stop. The one with the longest necklace receives the prize.

The Corn Game is an old favourite. It is in memory

of the traditional five grains of corn allotted to the Puritans. In the game, five ears of corn are hidden in the room and the guests begin a search for them. The five to find the ears of corn are the contestants in the Corn Game; the others are interested onlookers.

At a given signal, these five players begin to remove the kernels from the corn, dropping them into a bowl on the floor. The player who removes all the kernels in the shortest time receives a prize.

Now all those who have not competed gather around the bowl and guess how many kernels are in it. A large box of popcorn is presented to the person whose guess comes closest. Usually the player who took the longest time to remove the kernels from his ear of corn is delegated to count the kernels in the bowl.

The Pumpkin Race is a jolly game for the young people. Small pumpkins must be pushed over a prescribed distance with wooden spoons. The spoons must be quite small and the pumpkins quite large for the most fun. The pumpkins roll this way and that out of line and must be coaxed back again with the spoons. Any one using his hands to replace the pumpkin after it has rolled out of line is disqualified. The person whose pumpkin reaches the goal first wins.

Games such as these help preserve the old Thanksgiving traditions and add just the right spirit to the informal dinner or party.

MAKING MERRY IN THE MONTH OF MERRYMAKING

Woven eternally into the traditions of Christmas is the spirit of hospitality. It is not so much what one's larder contains or how elaborate one's home is that counts. The little intimate things that warm the heart, and that put the "merry" into Merry Christmas, are the bits of mistletoe in the window, the breath of

holly in the air, and the big golden yule log glowing in the hearth.

To put the "merry" into Christmas to-day, the hostess must borrow a bit of old-fashioned foolishness, add to it the flavour of steaming plum pudding and popcorn, sprinkle it well with a measure of good cheer, and serve with a sprig of mistletoe!

Which means, simply, that the party at Yuletide should be imbued with the Christmas spirit. Whether you are planning an intimate family reunion for Christmas Eve, or a rather dignified reception for Christmas Day, you must remember that this is the season of the year when hospitality is more important than novelty. Indeed, your party will be more of a success if you forget about modern customs and fashions and borrow from the century-old Christmas customs that are always enjoyable.

Not so very long ago it was customary to have wreaths and laurel ropes hanging dustily from every corner. Now a sprig of mistletoe and a bit of holly with "its berries like reddened pearls" tell the tale of Christmas. Little other decoration is used except, perhaps, poinsettias and shiny green leaves as a table centrepiece. A custom delightfully old-fashioned is to have an untrimmed evergreen flanking each side of the front door outside the house.

Another old-fashioned custom that had its inception in Colonial times is to include a tiny bit of mistletoe in the invitation. Modern authorities insist that this invitation be of pure white Bristol Board, size to suit the whim of the moment, and with a holly decoration in a corner. A bit of mistletoe is slipped into the envelope with the invitation, to carry the season's good wishes.

Some of us who are old enough to remember the

parties Grandmother used to give at Christmas-time like to emulate her pleasant little custom of having a miniature tree in the centre of the table with a little gift or favour on it for every guest. The gift may be nothing more than a lace handkerchief, a China ornament, or a tiny heart-shaped box of bonbons, but it is just such little thoughtful things as these that make the party enjoyable and express the spirit of the season.

SUGGESTIONS FOR THE TABLE

No matter how carefully planned your Christmas dinner may be, it will be spoiled if you do not provide the old-time dishes so inseparably a part of this festival. But even what you serve is scarcely more important than how you serve it.

If your table is small and you do not want to use a high centrepiece, you may use a bowl of coloured glass piled high with fruit. Or you may use a slender silver vase with a cluster of holly in it, or perhaps a lower vase with cut winter flowers. Candles are used for illumination, whether the dinner is formal or informal, for they carry out an old Christmas tradition.

The Christmas dinner need not be an elaborate many-coursed affair, but it must include the old favourite foods that cling to the traditions of the holiday. There is plum pudding, for instance, without which no Christmas dinner seems complete—a plum pudding grown rich and black and solid. And mince pie, tangled eternally into the traditions of the day. And apples, and nuts, and gingerbread cookies all iced for the occasion. Every family has its own traditions regarding Christmas foods, of course, but it is safest to select those old-fashioned dishes that everyone likes at Christmas-time.

Hostesses who are wise in the ways of entertaining incorporated novel little ideas into plans for a Christmas Eve supper to make it more enjoyable. One hostess we know, for instance, had a huge cake baked and finished with red and white icing. A miniature Santa Claus made of the icing was arranged on top of the cake. When it was cut and served, a little gift for the guest was found in each slice.

Another hostess surprised her guests by arranging a moving-picture evening. After the supper, a screen was arranged against the wall and a popular film shown. Screen, operator, and film can be hired at a nominal price. Still another hostess planned with great success a real Christmas programme with readings from Charles Dickens's "Christmas Carol," poetry recitations, songs and games all relative to the Christmas festival.

Whatever form the Christmas entertainment takes, it should be free from formality. There must be plenty of good cheer and fun, for the day is one of rejoicing. It is always pleasant to have a great tree in the drawing room hung with coloured balls and made beautiful with old-fashioned candles or newer-fashioned electric bulbs, and laden with gifts for the guests.

THE CARD PARTY HOLDS AN ACE FOR ENTERTAINMENT

As summer bows itself out of the calendar, the hostess shuffles the deck of hospitalities to find out what the next move shall be. And strangely enough, she finds that card parties hold the winning hand!

Card parties are jolly after a summer of teas, and week-end parties, and luncheons on the lawn. One gossips a bit, and eats a bit, and plays cards a bit, and has altogether a delightful time without any of the fuss and bother of more formal functions.

Indeed, the card party forms an ideal background for one's social activities. A good game of bridge will do more toward establishing the reputation of a hostess than a round of dinners.

THE NEW CARD TEA

Many a hostess, wise in the ways of hospitality, invites her friends to an afternoon card party solely for the purpose of having it end quite unexpectedly—for the guests!—in a five o'clock tea. A clever trick, you might say! This new card tea is becoming very popular and is an interesting, inexpensive way of entertaining.

In planning a party of this kind, the hostess may issue her at-home card with "Bridge" or "Whist" written in the lower left-hand corner, or she may write cordial little notes of invitation to her friends. The new informality even permits her to invite them on the telephone. The guests are received in the drawing room, where small tables have been arranged for the players. At most of these afternoon card parties there are two or three guests who do not play, and these guests are generally delegated by the hostess to pour tea.

If the party is small, the refreshments at the tea hour may be served at the card tables. The tables are covered with tea cloths or doilies. It is always wise to have the players change table partners so that those who have played together have the opportunity to chat with others over the teacups. Usually light sandwiches, cakes, and bonbons are served. Sometimes a salad is served instead of sandwiches, and frequently ice cream or ices are served in summer.

When the party is quite large, it is better to ask the guests into the dining room, where they are informally

served with tea, sandwiches, and cake. Refreshments at the tea hour should never be so substantial that they interfere with dinner.

Evening card parties are generally followed by what is known as the "little supper." It may be served at the card tables, or the guests may gather informally around the dining-room table.

Other occasions when the card party is appropriate are: Sunday evenings, after a "high tea" or after supper; on a rainy afternoon at a house party; after musicales or luncheons. The games enjoying the greatest vogue at the moment are bridge, whist, euchre, and Mah Jongg.

The Mah Jongg party is a particular favourite, and nowadays, whether she plays the game or not, no fashionable hostess omits at least one Mah Jongg tea or luncheon a season. At a Mah Jongg luncheon it is nice to have a Chinese fruit bowl on the table and a Chinese lantern or two suspended from the ceiling. Some hostesses carry the idea a step further and serve a strictly Chinese fare.

Your stationer will have valuable suggestions for Mah Jongg decorations and Mah Jongg prizes. Chinese charms modelled from coloured sealing wax, incense burners, fragrant bamboo baskets, Chinese lamp shades—these are suggestion for the Mah Jongg hostess who wants to give elaborate prizes.

SPARE THE HOME BUT SPOIL NOT THE HOSPITALITY!

It is one thing to be a good hostess in one's own home. With a cozy dining room and a well-arranged household for spiritual support, the whole secret of entertaining devolves into the rather simple matter of planning something interesting to do and preparing something good to eat.

But it is quite another thing to be a good hostess away from home. In the public ballroom or at the theatre one does not have a historic picture on the wall to explain when conversation begins to lag. Nor does one have a delightful little corner to which one can lead one's guests, and there in the magic of soft lamps sit restfully chatting. Away from home one must depend entirely upon one's own cleverness and originality.

There is, for instance, the theatre party. It can be stiff and constrained, or it can be quite jolly and enjoyable. Hostesses are coming more and more to depend upon the theatre party for a pleasant method of entertaining. Some little surprise launched during the precious moments of intermission—something unexpected in the form of a souvenir—help to make the theatre party delightful.

Of course, one may not stretch one's originality at the theatre party to any very great extent. There are strangers everywhere around, and anything that attracts attention is in poor taste. One clever hostess recently had ices served in her box during intermission, and with each ice was served also a little bronze soldier as a souvenir of the occasion. The play was "The Chocolate Soldier," and the souvenirs were most appropriate.

PLANNING THE THEATRE PARTY

The success of the theatre party depends largely upon the selection of the play. There is nothing more disturbing than to invite one's friends to a play and then feel that they have not enjoyed it. In selecting something light and amusing, or else the performance of a celebrated star, the hostess is reasonably sure of pleasing most of her guests. It is scarcely possible, of course, to select one play that will suit every taste.

Only congenial people should be brought together at a theatre party. It is customary for an equal number of men and women guests to be invited; and for this reason, the person who receives an invitation should make prompt reply so that the hostess will know exactly who is to be present.

A brief, cordial note, handwritten on personal stationery, should be used, and the name of the play mentioned. If one is planning a party for the opera instead of the theatre, the same rules prevail.

Speaking of rules, it is a grave offence to break the rules of precedence which sensible etiquette has established. All women guests enter first, the hostess leading with the tickets. If there is a host, he leads with the tickets, the ladies follow, and the men enter last. When a box is occupied by the party, the women take the seats to the front and the men to the back. During intermission, the gentleman does not leave a woman alone unless he has first asked her permission.

The guest who has been delayed and arrives while the performance is going on remains standing at the rear of the theatre until the first intermission, or until an opportune moment of applause. It is an extreme discourtesy to take one's place while the performance is in progress—a discourtesy not only to the people on the stage but to everyone the late-comer must disturb in reaching his seat.

AUTOMOBILE PARTIES

One of the most popular forms of "away-from-home" entertaining to-day is the automobile party. Sparing the home does not necessarily mean spoiling the car if one chooses a sensible road and insists upon careful driving.

If the automobile trip is to be of long duration,

entailing an overnight stop at a hotel, the invitation should state so clearly. Ordinarily the host meets all expenses, unless guests insist upon other arrangements.

It is always necessary to take the guests on an automobile party back to the place from which they started. When planning a motor party consisting of two or more cars, the hostess should be sure to arrange her guests so that only congenial people will be together. It is never good form to crowd a car with more people than it can comfortably hold, except in an emergency.

Anything in the nature of a surprise helps make the motor party enjoyable. It may be an unexpected lawn party along the road, previously arranged by the hostess. It may be a visit to some old and interesting inn, or some place of interest near by. It may be a real old-fashioned picnic lunch, hidden away under the seats of the car. A little ingenuity plus a good engine equals a delightful "away-from-home" party.

HOTEL DINNERS

Immigration laws and the high cost of living have conspired to make the servant problem more complex than ever before, and have driven the hostess at last to the hotel. Here she may entertain to her heart's content without concerning herself with service, appointments, cooking.

The etiquette of the hotel dining room is that of the home dining room. Here, more than any place else, quiet, well-bred behaviour is essential. People of fine breeding do nothing to attract attention to themselves in public places.

Before issuing invitations to a hotel dinner, which may be held in celebration of any social occasion such as announcing the engagement of a daughter, or cele-

brating the return of a son from abroad, it is wise to consult the maître d'hôtel. This all-knowing individual will make the necessary arrangements, attending to such details as place cards, menu, favours. Of course, you select your own menu, but you are governed by the advice of this wise person under whose supervision many hotel dinners have entered the book of social coups d'état.

Most hotels provide comfortable lobbies or lounges where guests may wait for one another. But if the hotel is a large one and crowded, it is more pleasant to meet elsewhere and come all together. Guests at a hotel dinner should under no circumstances fee or tip the waiters, as this is attended to by the host.

When planning your hotel dinner, you may make arrangements to use a private dining room instead of the large public dining room. In the private room you may have music or other entertainment, just as you would have it in your own home.

AT HOME WITH THE WEEK-END GUEST

Breathes there a hostess with "soul so dead" who has never thrilled to the possibilities of the twilight hour in August. Tall shadows stealing silently through French windows, guests resplendent in dinner gowns, mellow lights carefully shaded—the week-end party.

As the first cool breath of evening stirs gently, the guests assemble in the drawing room. Here they chat, exchange experiences of the day, until dinner is announced. And in the meantime they glance approvingly at the little touches that reveal the good taste of their hostess.

The candles, for instance, are so much more charming—and considerate—than glaring electric lights. They give to the features a subtle flattery, and soften

The woman who travels alone generally wires ahead for hotel reservations. When she reaches the hotel, she makes her way at once to the desk, registers, and follows the page to her room. An unmarried woman registers as "Miss Helena Gaylord, Cambridge, Mass." A man does not omit the "Mr." from before his name when registering, and a man and wife travelling together appear in the register as "Mr. and Mrs. Harris K. Jennings, New York."

the outlines of the gown. Somehow candlelight adds a glamour even to the most simple gathering.

And there is the grouping of the chairs—so conducive to comfortable tête-à-tête: One pair near the French windows; one pair near the palms; a single chair hidden away in the corner and a rack of books near by; a great, deep, comfortable chair by the doors that open into the garden; and by the piano, a nest of little chairs grouped invitingly.

Little intimate touches like these delight the guests. They know that the hostess has been planning for their comfort and pleasure, and the knowledge gives them a happy ease.

"DINNER IS SERVED!"

Week-end parties usually begin with dinner. The guests arrive in the afternoon and are shown to their rooms at once. Shortly before the dinner hour they meet in the drawing room, any necessary introductions are made, and the hostess arranges partners for dinner.

At the table the hostess generally discusses plans for the week-end activities. Some of her guests may like tennis, others golf, others cards. To arrange for entertainment that all her guests will enjoy is an art in itself.

Dinner, this first night of the week-end party, may lag while the guests discuss the hostess's plans and the strangers who have met for the first time draw each other out in conversation. A dance usually follows, and fashionable hostesses like to engage an orchestra for this first evening.

If one's home is out of town, guests will probably retire early this first evening. The hustle and bustle of packing and travelling leave one with very little energy for midnight dancing!

THE GUEST ROOM

A writing desk with plenty of note paper; clothes hangers in the wardrobe; a reading table and lamp at the bedside; a waste basket and a little sewing box—these are the things that the guest appreciates and admires. The room itself, while decorative and in good taste, need not be elaborately furnished.

Comfort is more important for the guest room than extravagant display. One may be quite fond of slender Sheraton, or Chippendale and Heppelwhite, but guests will very much more admire your antiques in the drawing room or library. For the guest room, simple comfortable furniture is the best. Wicker and cretonnes are ideal in summer, and the guest will unquestionably appreciate the cool comfort of a room so furnished.

Guests generally bring their own toilet articles, though it is nice for the hostess to supply toothpaste, cold cream, orange sticks and nail file, talcum and face powder. The guest bathroom is always well supplied with the small, useful articles that guests rarely think of bringing but always need—a whisk broom, for instance; face cloths; fresh towels and soap. She is a negligent hostess indeed who forgets such essentials.

Smaller homes do not have separate guest bathrooms. In this case a small bureau drawer in the guest bedroom should be stocked with talcum, manicuring accessories, tooth powders and tooth brushes (new, of course!), shaving cream and razors for the men guests, powder and tiny puffs for the women guests. In the family bathroom there should be a special bar for towels reserved for the guests, and this bar should be kept constantly well stocked with fresh towels and face cloths.

As soon as possible after arrival, guests are informed when meals are served. Many week-end guests prefer to breakfast early in order to have as much of the morning left as possible for tennis or golf. Others like to rise late and have breakfast served in their own rooms. Fashionable hostesses like to serve breakfast on the sun porch or even on the lawn. A wicker table, cretonne-cushioned wicker chairs, a blue China breakfast set—can there be any prettier way of starting the day?

Week-ending in summer should be all outdoors, if possible. Luncheon may be served on the lawn; with a shady oak tree for background and old-fashioned Colonial furniture for "atmosphere," the cold bouillon, salad, and sandwiches will seem to the guests a charming luncheon indeed.

Speaking of lawns, do not forget the cozy benches near the fountain and snuggled out of the way among the shrubbery. Your guests will want to be left to themselves at least once during the week-end, to wander at will, to rest, to admire the tulip garden and the sunken pool. Nothing will delight them more than to "discover" a comfortable seat nestled away in some beautiful spot where they are tempted to linger.

You have no grounds? Then you may take your guests motoring, you may arrange tennis and golf matches, you may have afternoon card parties on the porch, tea parties and musicales indoors. Combine good taste with good judgment, and your week-end guests will have a good time!

CHAPTER XIII

MUSICALES AND PRIVATE THEATRICALS

THE AFTERNOON MUSICALE

The customary time for the afternoon musicale is from four to six. It is considerably less formal than a similar affair in the evening, although still requiring strictly formal third-person etiquette in invitations and replies.

It is usual, in issuing invitations for musicales, whether held in afternoon or evening, to have the word "Music" engraved in the lower left-hand corner. If a famous pianist or violinist is to play, his name may appear on the invitation.

The musical selections include various numbers to suit the taste of the hostess—and the tastes of her guests, if she happens to know what they are. Sometimes there are vocal selections, sometimes instrumental selections, sometimes orchestration. All professional singers and players are paid for their services unless, as is sometimes customary, they offer them free for an evening. But it is discourteous and unfair to invite a singer or player as a guest and expect him to entertain other guests.

The lighter selections are generally rendered first and the more important numbers last. Many hostesses, when they have a famous professional for the afternoon's entertainment, start the musicale with singing

or playing by persons who are not so well known, concluding with selections by the celebrated musician.

In receiving her guests, the hostess stands in the drawing room and greets each newcomer as he or she arrives. When the music begins, she seats herself near the door so that she can take care of the tardy comers. It is a distinct rudeness to arrive late at a musicale, for it is disturbing to both performer and guests.

Sometimes musicale guests remain for bridge or Mah Jongg in the evening, in which case it is necessary to have a pleasant dinner-party arranged. Otherwise the guests leave very soon after the musicale; it is a fashionable custom to remove chairs from the drawing room promptly upon the conclusion of the programme and serve ices, punch, little cakes, and bonbons. If the musicale is concluded before six, tea may be served.

THE EVENING MUSICALE

Similar in general aspect is the evening musicale, and yet there are several details that are quite different.

The evening musicale may take place at any time the hostess likes in the evening, though it must not be so early that it interferes with the dinner hour. Ten o'clock is a fashionable hour, but many hostesses prefer to begin earlier—at about nine.

Again the hostess receives in the drawing room and again the selections may be either vocal or instrumental. The general tone of the evening musicale, however, should be more formal and ceremonious than that held in the afternoon. And after the musicale, instead of simple refreshments, an elaborate supper is served. Usually, when one prominent musician is the entertainer, he is invited to remain.

Sometimes the hostess plans a card party after the evening musicale and arranges a nest of small tables at each of which four guests can be comfortably seated. At these tables she serves light refreshments such as sandwiches, salads, muffins, and perhaps ices or coffee. Later the tables are cleared and the cards brought out.

If the hostess decides to have cards after the musicale, she must mention the fact in her invitations. The guests may attend the musicale only, if they wish, leaving when the others gather around the small tables; but all guests that remain for supper must remain also for the card game as a matter of courtesy and politeness.

THE GUEST AT THE MUSICALE

The all-important rule of conduct at a musicale is to maintain absolute silence during the selections. Well-bred people do not speak, fidget, move about, or otherwise disturb the people around them. Whispering is doubly rude because it is hardly polite at a social gathering and it is certainly discourteous to the musicians.

Another duty of the guest is to be prompt. As already mentioned, it is highly annoying to the musicians and to the hostess to have guests arrive late and disturb everyone. However, if one is unavoidably detained, one slips quietly into the drawing room without seeking out the hostess to make profuse apologies while the musical numbers are in progress. Later one explains one's lateness to the hostess and receives her forgiveness.

In taking leave of the musicale hostess, guests may express their gratitude, but never their adverse criticisms of the players. Only a boor will tell the hostess

who has invited him to her musicale that the selections were not well rendered.

ARRANGING PRIVATE THEATRICALS

Everyone enjoys private theatricals, amateur and otherwise. Hostess, guests, the actors themselves—all find pleasure in playing make-believe.

In arranging a private theatrical, which is almost invariably an amateur performance, the first important step is to find a play that is adapted to the available talent. Usually a committee is appointed to search out the play that is most suitable. Another committee is appointed to cast the actors. A witty, clever fellow with the gift of mimicry is not cast for a part that is solemn and grave. If actors are not properly cast, the play is doomed to failure before it is staged.

It is always best to select a comedy for an amateur performance, unless the actors have already had some experience in theatricals. Even a beautiful Greek tragedy in all its poignant simplicity can become a farce in the hands of unskilled actors, so that it is safer to choose a comedy in the beginning.

It hardly seems necessary to stress the importance of rehearsals. All members of the cast must rehearse and rehearse and *rehearse* until they know their parts perfectly. They must be punctual and regular in their attendance at rehearsals, for to be late or to be careless in attendance is unfair to those few who are seriously trying to make the play a success.

The performance is given, usually, in the drawing room of the host who issues the invitations, which, by the way, must be issued at least three weeks in advance. The host makes all necessary arrangements for staging, lighting, seating, and other incidentals.

THE PLAYERS

In assigning parts, good sense must be used in suiting the character to the character of the actor. The personality to be portrayed on the stage should not be too far removed from the personality of the one who is to play it. The importance of casting cannot be over-emphasized, for the success of the play depends almost entirely upon it.

Costumes are generally made to order, or they can be hired from any theatrical supply house. Of course the costumes are in the style prevalent at the time expressed by the play. Colonial clothes, for example, have no place in a Mid-Victorian setting. A curtain is generally hired from a theatrical supply house, though it is a simple matter to make one at home from some heavy, dark material adjusted with brass rings. It is always best to have a separation in the centre, so that the curtain can be drawn back from both sides. This is better than drawing it in from one side only.

The footlights are simply a row of small electric lights, or a row of reflector lamps along the front of the stage. For wings, large Japanese screens will do. It is advisable to arrange the stage in such manner that it leads off into an adjacent room.

A magnesia torch gives the effect of lightning where such effect is desired, and thunder is very cleverly simulated by beating slowly on a bass drum, gradually getting louder and louder until there is a great crash —and silence. Hoof beats are imitated with two cocoanut shells beating on marble.

As in the musicale, silence is essential on the part of the audience. There is nothing more disconcerting to actors than to notice whispering, giggling, or lack of interest in the audience. Whether the play is worthy

of interest or not, appreciation of the actors' efforts will win courteous attention from the guests.

The host and hostess receive together at private theatricals. They welcome each guest and make all necessary introductions. When the curtain is drawn, they take seats near the back and rise to greet any late-comer, finding him a seat without disturbing others.

It is customary for the host and hostess to give a luncheon or dinner to the actors a week or so following the performance.

CHAPTER XIV

THE DANCE

THE DANCES OF YESTERDAY AND TO-DAY

The ballroom is crowded with ghosts of the cotillion and quadrille, but one does not see them for the glitter and crash of jazz.

Of that charming period when dances were slow and formal, when steps were learned laboriously at the dancing classes, when "belles" dangled little white programme books from their wrists and carried great bouquets into the ballroom—of that period no dance remains but the waltz. And even the waltz is no longer the lovely, gentle, gliding thing that it was! Modern syncopation has touched it with its quick, gay rhythm.

Like some pleasant memory that drifts through the mind and is forgotten again, we recall the polka, the mazurka, the lancers. Steps heavy with the proud weight of crinoline and lace. Curtseys quaint and prim. Steady one—two—three of shuffling feet keeping conscious harmony with the music. Slow, graceful, picturesque—one is almost sorry to see such dances go. Even their memory now is fading.

But the newer dances are not without their charm. True, they are less graceful than the dances our elders knew, but they are more gay and free and with a new fascination that makes the ballroom more popular than it ever was before. Feet step, shoulders sway, spirits soar, to the rhythmic beats of jazz. That some see

fit to criticize and condemn is not significant, for even as early as 1873 a writer on "Men, Manners and Things"—a certain Anthony Grumbler (well-named, by the way!)—found it necessary to expostulate upon what he called the "dancing mania." Each generation has its self-styled reformers who cannot see old customs and fashions change without letting the world know just what they think of such changes. They condemn the new simply because it *is* new. Byron, always tolerant and unprejudiced, referred to the waltz as immodest and indecent.

The old-fashioned dances are picturesque and charming, but they belong to the past. The newer trend is for the giddy-paced dance, gay, free, rhythmic as the beat of tom-toms, wild with memories of the jungle, joyous, unrestrained, a little mad. Jazz is the mood of the moment, and the new etiquette welcomes it good-naturedly, knowing that it is a fashion and, like all fashions, will presently change.

THE NEW SIMPLICITY

As a form of entertainment, the dance was previously quite elaborate and extravagant. Ballrooms were hung with scalloped garlands of flowers. Special orchestras were engaged for the evening. Many-coursed suppers were served, and everything was conducted on a lavish scale.

Such balls were usually boring unless one was a "belle" with a filled-up programme book. In the days when the mazurka was popular and the waltz was considered just a trifle daring, the ballroom was a place where young girls danced and looked pretty. Most of them "looked pretty" sitting as they did in a prim row against the wall with their great bouquets, their lace gloves, and their empty programme books. Or,

as in the days of the lancers and quadrilles, the ballroom was a place where men and women pranced toward each other with high-held arms and frozen smiles —until supper was announced.

The ballroom of to-day knows no such artificiality. Men and women go to the modern ballroom because they want to dance, because they enjoy dancing; and the modern hostess issues dance invitations because she wishes to avoid lavishness and display and give a pleasant sort of informal function at which all her friends and acquaintances can gather in jollity. Thus the modern ballroom is a place where men and women mingle in gay companionship, a place where social contact is pleasant and agreeable.

Simplicity is the keynote of the ball or dance today. The hostess who entertains at a dance needs little more than a good dance floor, music, and a happy disposition. The dance is in itself all the entertainment that is necessary; and if refreshments are to be served, they can be quite simple and unpretentious. Large suppers are no longer customary except on special occasions or after a large subscription dance.

The simple dance is ideal for the hostess who wants to entertain pleasantly, informally, without too much preparation or expense.

THE BALLROOM AND THE MUSIC

To be entirely in harmony with the spirit of the dance, the ballroom must be light, cheerful. There must be plenty of space, and the room must be kept fresh and cool. No one can possibly enjoy dancing in a crowded, stuffy space; and therefore the hostess should not invite more guests than she can comfortably accommodate. Whether the dance is to be in a great drawing room or a small living room from which all the rugs

and furniture have been removed, no more guests should be invited than can dance comfortably in that space.

A polished hardwood floor offers the most attractive surface for dancing. It can be made even more tempting to the dancers by adding a smooth coating of paraffin wax. A considerate hostess does not invite guests to dance on a floor that is coarse and uneven.

The new idea is absolute simplicity in the ballroom. Perhaps a huge fern in some unexpected corner, or a great mass of flowers where it will not interfere with the dancing—but nothing more. If the occasion is one of special significance, the hostess can carry the festive note into the dining room, but not into the ballroom.

Music is important. Guests cannot be expected to dance joyously to music that is dull and spiritless. It is the pace of the music that sets the pace of the dance, and clever hostesses give more thought to the music than to decoration or the serving of refreshments.

An orchestra is not necessary unless one's dance is fairly large and ceremonious. Sometimes, at very large and fashionable dances, there are two bands that alternate, one playing while the other rests, and so keeping up an incessant round of dance numbers. But for all ordinary purposes, a piano and one or two stringed instruments are quite sufficient. The selections are arranged previously by the hostess who arranges also for special numbers requested by her guests.

Where it is possible, it is nice to have the musicians on a balcony, or on a slightly raised platform surrounded by palms. This is not essential, however; all that is necessary is that they be given a comfortable place where they will not be brushed against or otherwise disturbed by the dancers.

THE RADIO DANCE

So simple and unceremonious an entertainment has the social dance become that hostesses telephone their friends instead of writing invitations. That is, of course, if the dance is a simple and informal one, as, for instance, the radio dance which is now riding the crest of a popular wave.

The hostess who has a very good radio receiving set may call a few friends or acquaintances on the telephone and say, "The Gipsy String Band is broadcasting to-morrow at eight. Don't you want to come over and dance a little?"

Generally such bands broadcast for two hours or so, during which time the guests will dance or chat according to their special whims and moods. When the programme changes, refreshments may be served—simple refreshments of tea or coffee with sandwiches, or perhaps a light salad with supper rolls. Or the card tables can be brought out and the dancing followed by a few hours of bridge, the party concluding with a midnight supper. This type of informal entertaining is increasingly popular, and the radio dance is becoming a great favourite with guests and hosts alike.

THE DÉBUT DANCE

To present one's daughter to society at a dance is doubly a pleasure. One is not only ushering one's daughter into a new world, or if not new at least a world with which she is barely familiar; but one is also entertaining one's friends and acquaintances in a manner most pleasant and enjoyable to them.

Everyone enjoys dancing. If the music is good and the guests well selected, the début dance cannot fail to be a success from every angle.

The début dance may be held quite nicely in one's own drawing room, or a ballroom in a hotel may be reserved for the occasion if one expects to invite many guests. In either case, the hostess stands at the door to welcome each guest. The young débutante stands at her side and is introduced to all newcomers with whom she is not acquainted. A pretty custom is to have several of her chums receive with her for the first half hour.

Tradition insists that the débutante have her first dance partner selected for her by the hostess. She is not expected to dance with any one guest more than once on this occasion of her introduction to society. But she is expected to dance every dance, returning to the side of her mother to receive guests during the intervals.

Usually the hostess at a débutante dance does not join in the dancing herself but remains loyally at her post, welcoming each new guest, making the necessary introductions and seeing that all shy young people have partners. Upon the host devolves the duty of entertaining the older women who do not dance. He sees also that the men do their duty as dancers instead of remaining in the dressing room to smoke and chat.

THE DINNER DANCE

This type of dance is more formal and elaborate than the simple dances we have been discussing. Two sets of invitations are issued—one for those who are invited both to dinner and the dance, and one for those who are invited to the dance alone. Guests who receive invitations to a dinner dance must acknowledge them promptly, so that the hostess will know how many guests to expect for the dinner.

The dinner dance is no different from ordinary

dances except that it is a little more formal, and the guests meet first around the dinner table. Sometimes, when the hostess does not like to discriminate between her guests and when she is not able to entertain more than six or eight people at dinner, she gives a buffet supper instead. To this buffet supper fifteen or twenty guests can be invited—even more, depending upon the facilities of the home.

At a buffet supper, the refreshments are arranged on a long table against the wall or running through the centre of the room, as is more convenient. On this table are arranged salads, sandwiches, ices, jellies, fruit, nuts. Hot bouillon is sometimes served, and coffee of course. If there is no servant, the hostess may ask one or two of her friends to help her with the serving of the coffee. Guests serve themselves to the food from the table.

THE COSTUME BALL

Invitations for a costume ball should go forward at least three weeks in advance to enable the guests to plan their costumes. A ball of this type is formal in character.

The costume ball is no longer enjoying the vogue that it once had, and is limited now more to large public masquerades and artist balls than to private fancy balls where all guests know one another. This type of entertaining is becoming less and less of a favourite among practical people, because the amusement does not always warrant the trouble and expense entailed. As *Vogue* explains:

> "There are comparatively few Anglo-Saxon men who have the spirit or the wish to take time and trouble to arrange fancy dress for themselves.

They do not enjoy such affairs in the carefree, unself-conscious manner of the Latin races, and, if many go indifferently, in badly planned costumes or ordinary evening dress, the effect of the ball is spoiled. If the person has the will, however, many gorgeous effects may be arranged, in which beautiful colours and cheap materials combine."

At a costume ball there is generally a grand march into the dining room for dinner, or for midnight supper, as the case may be. It is always effective for the guests to remain masked until the midnight supper is announced, marching into the dining room with their partners, still masked, and revealing their identity only when all are seated around the table.

It is discourteous to attend a costume ball in ordinary dress. All guests must be suitably attired, and he only may wear ordinary dress who, for some special reason, has secured the permission of his host and hostess.

SUBSCRIPTION DANCES

A subscription dance is semi-public and is held in a public ballroom. Instead of a host and hostess there are patronesses, or a specially appointed committee of prominent women, who stand in a line at the entrance to welcome the guests and make all necessary introductions. We do not see "reception lines" in the popular sense of the word anywhere except at this type of subscription dance.

Dances such as these are arranged by a group of men and women who appoint a committee to manage all details. A list of eligible people is made, and these people are invited to subscribe. The subscription generally entitles the guest to several tickets.

The committee looks after all matters incidental to

the occasion. It attends to music, decorations, supper, attendants. It plans any other entertainment than dancing that it likes. Money for all expenditures is appropriated from the subscription fees.

Most subscription dances are planned to include a supper, served either at one great table or several smaller ones. The menu is the regular supper menu, possibly a little more elaborate. Sometimes a buffet supper is served, instead, the guests serving themselves from tables arranged against the walls.

Very often, large public dances are given in honour of some visiting celebrity or distinguished guest. These public dances are like those given in a private home, except that a specially appointed committee fills the position and the duties of the host and hostess. At most public balls the committee is composed of men and women who wear badges to indicate their position, and who stand at the door to receive and welcome guests. These men and women do not dance the first dances, but wait until later in the evening when they are quite sure that all the guests have arrived; and even then they are always back on duty during the intervals between dances.

When the public ball is given in honour of some special celebrity, he or she must be met upon arrival and presented at once to everyone on the reception committee. This guest is attended throughout the evening, introduced to all strangers, made to feel welcome. When he leaves, he is attended to his car or train.

ETIQUETTE OF THE BALLROOM

At small dances where the hostess knows intimately everyone she has invited, it is customary for her to make whatever introductions are necessary. At balls or large dances this is hardly possible. The hostess

cannot be expected to thread her way all evening in and out among the guests, seeking those who have been introduced and those who have not. The guests are expected to manage their own affairs and make necessary introductions among themselves.

The man and the woman who attend a dance together have the first dance with each other. Thereafter they dance with whomever they please, but the gentleman sees to it that the woman he has accompanied to the dance is not left without a partner while he dances with someone else. He makes every effort to return to her between dances, and he attends courteously to all her wants during the evening. If there is a supper after the dance, they generally go in together. No well-bred man would accompany a woman to a dance and there neglect her.

When the music ceases in a ballroom, gentlemen do not leave their partners standing conspicuously on the floor but walk with them back to their friends or sit awhile and chat with them before seeking their next partners. Polite men generally say "Thank you, Miss Blank" to the young woman with whom they have been dancing, to which no reply or acknowledgment is necessary other than a nod of the head or a smile.

If her next dance is promised, the young woman does not go to seek her partner but waits until he comes to claim her. Rules like these are variable, however; there is a new informality in the ballroom, and young people are guided more by a sense of gaiety and kindliness than by old-established rules of conduct that tell them what to do and what not to do. The new etiquette urges young people to be straightforward and natural, in the ballroom as everywhere, without attempting to wear a glamorous cloak of affectation over their true personalities. By being natural and sincere one can al-

ways avoid awkward situations and discomfort in the ballroom.

For instance, a young girl discovers that she cannot get rid of an unwelcome partner. Instead of being uncomfortable and unhappy, she says to him frankly, "Will you take me to Mrs. Brown?" If she does not know an older woman intimately enough to go to her, she pretends that she has torn her gown and goes to the dressing room to have it mended. When she emerges from the dressing room she instantly joins her friends and avoids the unwelcome partner throughout the evening.

When a young woman is asked to dance by someone she does not care to dance with, she may refuse if she makes a polite excuse. It is needlessly rude to refuse one man and the next moment accept someone else. To spare the feelings of an unwelcome partner, one might sit out part of a dance or retire for a little while to the dressing room, and then take up the dance with someone else. Of course, no kindly and courteous girl refuses to dance with a man unless she has some very good reason for doing so.

"CUTTING IN"

Though the fashion of "cutting in" is apparently rude, and must be irritating to a couple enjoying the dance together, it is nevertheless accepted by polite society and is therefore correct conduct. While a dance is in progress, a man may "cut in" and request that the girl or the young woman finish the dance with him. She may accept him at once, leaving her present partner; or she may say, "The next time we pass here."

Like many another privilege, "cutting in" becomes distasteful and discourteous when it is abused.

EASE IN THE BALLROOM

The wallflower is no more. Like the old maid and the chaperon, she has vanished and is fast becoming a memory.

The sad-eyed wallflowers with smiling lips who used to sit in silent complacency against the wall while the joy of the music tugged at their hearts—they have blossomed into star tennis players, wonderful bridge players, excellent golfers! Instead of coming to the ballroom like the old-fashioned girl, dreaming of somehow becoming a "belle," they go to the tennis courts, the golf links, the swimming pool, where they know they can compete with the best. The modern girl, being sensible, does not go where she knows she cannot be popular but makes herself expert in some one thing that she likes—and wins popularity for that.

And so, we generally find in the ballroom only those who love the dance and find keen enjoyment at such functions. The young woman who is pleasant, gay, at ease, a good dancer will have no difficulty in finding partners. She should make herself pretty, but in a dainty rather than a conspicuous way. Men like partners of whom they can be proud, and certainly no man can be proud of a partner who makes herself conspicuous either in dress or in manner.

The new idea is to go in groups and remain in groups so that one is always surrounded by friends. Sensible hostesses no longer arrange chairs in a dreary line along the wall, but in comfortable little informal groups where people can gather without appearing conspicuously alone.

By joining a group of people who are having a discussion instead of sitting alone and watching the others, the young woman who is not dancing can avoid

the appearance of being a wallflower, and so will feel very much more comfortable and at ease. She who is pleasant, animated, cheerful, dainty in appearance, kindly in her manner, agreeable, is never long without a partner.

CHAPTER XV

THE BACHELOR AND THE BACHELOR GIRL

WHY THE "OLD MAID" HAS DISAPPEARED

What has happened to the girl-grown-old who used to knit away the precious hours meant for happiness? What has happened to the familiar "old maid" who used to find pleasure enough in her cat and her parrot, living a little life within herself, part of the world and yet peculiarly apart from it?

She is gone! And in her place is the new bachelor girl—free, untrammelled, mingling comfortably with men in business and in social life, giving parties, attending dinners—a new personality.

She is becoming more and more familiar in American society, this fearless bachelor girl who dares to defy the old traditions and the time-worn conventions. We see her in fashionable restaurants, on trains, at private dinners—everywhere. She "mixes" well. She makes friends. Everyone likes her. And a fine new code of etiquette, a sensible new philosophy of conduct has grown up around her.

What has caused this change? Why has the "old maid" vanished? Simply because she has refused to be what tradition says an unmarried woman should be. She has left her cat and her knitting. She has gone into the business world. She has taken her place side by side with men and has won for herself a glorious, conspicuous success. She is independent. She

has many friends. And her life is crowded with varied interests, far removed from the narrow sphere occupied by the typical "old maid" of a generation ago.

THE BACHELOR GIRL IN BUSINESS

There are thousands of unmarried women in the United States to-day who are holding responsible positions, who have created a very definite niche for themselves in the business world. Many of these women made a deliberate choice between careers and marriage, and are so happy in their work that they will not now think of giving it up to assume the responsibilities of married life. They prefer to be free to carry on their work.

The new etiquette does not condemn these courageous women who prefer careers to marriage, but rather is proud of them. It does not tolerate the narrow prejudices that separate such women from pleasant social contact, but offers a helping hand to make the going easier.

To the bachelor girl on the threshold of a business or professional career, and to her who has already taken several brilliant strides forward, the new etiquette says: Be a great teacher, musician, artist, writer, or executive, according to your abilities and talents—but be a simple, lovable, human, charming woman first. No career, however noteworthy, can compensate a woman for the loss of her womanliness. She who succeeds is admired, of course; but she is doubly admired who succeeds without sacrificing that which is popularly—but poorly—called her "feminine charm."

The bachelor girl should be dainty in her appearance always. She should be cheerful and pleasant, interested in everything and in everyone, absorbed in her work but not absorbed by it, free from rigid convention-

ality and yet not careless of those conventions that are her greatest protection. She should never be guilty of using her sex in business to win special favours or to avoid special responsibilities; nor should she be so "masculine" in her manner that she loses the charm which is her greatest asset. Somewhere between these two extremes is the happy medium that makes the modern bachelor girl in business a splendid and admirable personality, as far removed from the familiar "old maid" as the sensible new etiquette is removed from that which is stilted, artificial, and outworn.

THE BACHELOR GIRL AT HOME

The modern young woman who remains unmarried and seeks happiness in a successful career generally has her own little studio or bachelor apartment, which she frequently shares with some other young woman who has selected for herself the same sort of life. But even if she remains at home, the bachelor girl has a very much pleasanter sort of existence than the "old maid" of the family had twenty years ago.

The old-fashioned girl who remained unmarried was an "old maid" in every sense of the word. More often than not her single state was forced upon her by conditions entirely beyond her control, which fact, plus a family attitude that was possibly far from flattering, made her bitter and resentful. She found solace in refusing all invitations, shutting herself up in her own little world of the mind's making, knitting or mending to keep her hands busy—and loving her cat.

The "old maid" was stifled. She had no interests outside of the home. She was the "maiden aunt" who chaperoned the prim young belles of that period. She was the unmarried sister who helped Miss Sixteen into her party dress. She was just—the "old maid."

But conditions of life have changed, and the "old maid" is gone. To-day, if she remains at home, the unmarried daughter refuses to be left out of things. She accepts every invitation to dinners, dances, parties. She selects her gowns with care. She is interested in everything that is going on around her. She is as daring as the flapper, as gay as Sweet Sixteen—but with a good sense and a dignity becoming to her years.

Ordinarily, however, the bachelor girl does not remain at home. She interests herself in some one particular thing, makes herself independent if she is not so already, becomes a definite personality. She has her own charming little bachelor apartment where she is able to entertain her friends when she likes, where she may give teas and dinners and parties, where she can be a hostess in her own right. Her life is crowded with interests. She is unmarried, more times than not, because she prefers to be unmarried, and her friends like her for her cheerful, pleasant, happy manner.

The bachelor-girl apartment is generally rather small, but with one large room in the nature of a studio room. It is furnished to suit the individual taste, with special regard for convenience and comfort. Most bachelor-girl apartments are so planned that they can be shared nicely with another young woman. The new etiquette urges bachelor girls to share apartments rather than live alone, as each is then "chaperon" for the other. This is one of the essential conventions of unmarried life, one of the sensible conventions of which the new etiquette approves. Madame Grundy never fails to look askance at the girl who lives alone.

BACHELOR-GIRL ENTERTAINMENTS

The young unmarried woman who is busy building a career for herself does not have much time or oppor-

tunity to entertain, nor will her friends expect her to do much entertaining. But if she is invited to many dinners and parties she will want in some way to return these hospitalities—and the best way is through simple, informal luncheons or teas at her apartment.

Of course the young woman who lives alone, or even with one other woman, must be very circumspect in conduct. She will not, if she is at all jealous of her reputation, invite men to her apartment unless an elderly woman, a friend of the family, receives with her. She will give only the simplest kind of teas, luncheons, suppers, or dinners, inviting her friends by telephone or friendly little note: a New Year's Eve supper, perhaps; a jolly Christmas luncheon; a birthday party; a shower for a bride-to-be—informal entertainments with no hint of extravagance or display, and just a few guests, carefully selected for pleasant congeniality.

The sensible bachelor girl will not invite one man alone to her apartment, not even for tea or luncheon. She may have him for dinner, if she likes, if there is another woman present. It is a poor policy for bachelor girls in business to invite their business associates to entertainments at their apartments. An ideal way to show one's appreciation for hospitality received from business associates is to give a theatre party on a Saturday afternoon or an evening, taking a box at the theatre and having supper later at a restaurant. This form of entertainment is extremely popular in large cities like New York.

WHEN THE BACHELOR IS HOST

Like the bachelor girl, the man who is unmarried usually has his own apartment where he lives alone or with one other man. And like the bachelor girl he finds that there are social obligations to be met, social

debts to be paid, hospitalities to be returned. It is not necessary that he return all hospitalities, but there will be occasions when he feels it his duty to entertain the friends who have been entertaining him.

The bachelor may entertain in any way that pleases him. He may give a bachelor tea for a handful of congenial friends. He may give a cheerful little dinner some evening with eight or ten guests to share it with him. He may give a theatre party, an automobile party, a yacht party.

The bachelor who is an artist or a musician and has a studio may entertain his friends quite informally, without any very special preparation and without servants. Buffet suppers are most usual at studio parties. The guests gather informally, provide their own entertainment in the nature of original readings, music, dancing, singing. It is nice to have a radio. And folding card tables should be on hand for the guests who like a round of bridge after supper. The supper is arranged in buffet fashion on a table and the guests help themselves. These jolly informal parties are always good fun, particularly if the host is pleasant and clever, and the guests well selected.

The business man who lives at a hotel or at his club may entertain with a tea or dinner in the public dining room. Sometimes there are smaller private dining rooms that can be reserved for the occasion. Such functions are more formal in character than studio teas or suppers, but still quite simple and unpretentious.

The wealthy bachelor may give a ball or a large dinner in his apartment, if he likes, inviting all his friends and acquaintances. He will not plan such a function, however, unless his house or apartment is well-ordered, faultlessly managed, the servants prepared to take care of all details. It is customary for

the bachelor, on an occasion of this kind, to ask an elderly married woman to receive with him and act as honorary hostess.

It is not expected that a bachelor return all civilities, and his entertainments may be quite simple and informal. He need not be lavish in his dinners and parties unless it gives him pleasure to be so, and he need not be extravagant unless he so wishes and is fully able to bear the expense. A tea or dinner now and then, an occasional theatre party, simple entertainments given in the spirit of good fellowship and sincere hospitality—these are all that are necessary. They are appreciated by the bachelor's friends and tend substantially to strengthen his social position.

One finds it scarcely necessary to add that the young man does not invite a woman to his bachelor apartments unchaperoned. The day of the chaperon may be over, but common sense nevertheless forbids any flagrant disregard of the important conventions that hold the fabric of social life together.

CHAPTER XVI

TRAVEL ETIQUETTE

ALL THE WORLD'S ON WHEELS!

Northerners are going south. Southerners are going north. Everybody's going somewhere!

It is smart to go scurrying southward the moment winter swishes coldly around the corner. Southward to eternal springtime. Amber waves lapping gently on golden sands. Mauve and green gardens lifting their faces to the sun. Silver-sprayed beaches flecked with shells of pearl. Southward—away from the land that is blanketed in snow.

Where shall it be? To practical persons, the question before all other questions is: How much shall it be? The sensible new etiquette answers both questions at once: Let the purse determine the place, and explore that place and its environs as thoroughly as the purse will allow.

You will like Florida—lazy Florida—softly reminiscent of summer days at home. Your choice may be between Miami and Palm Beach, both famous as fashionable winter resorts. Or you may prefer the renowned Hot Springs of Virginia to which many make pilgrimages each year in quest of the proverbial "fountain of youth." Or Bermuda, land of summer sunshine, balmy with the sea-swept glory of the tropics.

But you may already be in the South and you may want to go where there are skating and skiing and

sleighing. You may be from a tiny village tucked away on the side of a mountain, and you want to visit a gay city where there are theatres and dances and light-hearted frivolity. Or you may be living in a big city now, tired of the restless pace, the merry-go-round of daily affairs, eager to search out the peace and quiet of some silent country place.

The whole world beckons, and we all have the wanderlust! If Diogenes, with his lantern, came back to earth to-day, his search for a person who did not love to travel would be as futile as was his ancient search for an honest man.

THE TRIP ABROAD

The war has been a wonderful advertisement for Europe. This moment dapper French shop-owners and suave English merchants are preparing for the jolly onrush of American tourists—in search of souvenirs. Every American feels that he must "go across" —once, at least.

Perhaps you like quaint little villages and good-natured people, and Nature at her best. Then visit Switzerland and the Alps. Here also you will find many excellent winter sports, and foods to suit the most fastidious palate.

If you like to visit historic spots with voluble guides and collect numerous "trophies" and souvenirs, make France your destination, and while you are there wander into Normandy and chat for a while with the peasants.

For a combination of Old-World dignity and New-World progress, choose England. Spend a morning on London Bridge, and the rest of the day in the famous London slums. But be sure to take a guide with you into the slums!

You will enjoy tremendously a visit to the great boot that is Italy. You will visit, of course, the Catacombs —those vast underground tombs that house the dead. You will see the Pantheon, the Vatican, Rome! You will browse through Milan, Pisa, and Sicily. You will dream for a day on a marble stair where Venice rises from the sea.

In Greece you can see Athens, which still retains in ruins some traces of its former splendour: the magnificent Acropolis; the rich museums; the Parthenon, and the great temple of Minerva.

You may like a trip through the Orient—China, Japan. But the recent earthquake makes the trip to Japan less tempting than it would otherwise be. One would not be likely to have many other tourists for company.

If you have plenty of money and plenty of leisure in which to spend it, by all means take the wonderful trip up the Nile, stopping off to visit Egypt and the Holy Land. In Egypt you will stand in the shadow of the Sphinx and try to solve its mystery—but you will pass on to see the pyramids, and the mystery will remain unsolved. If you have the time and opportunity, you will visit Tut-ankh-amen's tomb.

Your trip is planned—and we are off!

THE TRUNK AND THE TICKETS

Bookings on steamships can be made as far as a month ahead. The sooner bookings are made, the better choice one has of rooms, and the position of the room is unquestionably one of the most important points to be taken into consideration. Your trip is immeasurably more pleasant if you have an outer room, comfortably situated.

As a rule, the steamship ticket is purchased before

application is made for passports. Most daily newspapers carry shipping news, and the American Express Company is always glad to supply general information. If there is anything whatever of which you are in doubt, be sure to see the consulate of the country you are planning to visit. For instance, if you are planning to go to Italy and there is some ticket technicality you do not quite understand, or something about your passport that puzzles you, see the Italian consul. He is always glad to help with advice and suggestions.

Trunks are generally taken on board the same day that the steamer leaves. The best and safest plan is to have the trunk strapped to a taxicab or one's own car and placed directly in the stateroom the moment one reaches the steamer. Or the trunks may be shipped to the dock several days in advance and the ship's baggage-man will have them put in the hold. When the passenger arrives, he should inquire of the baggage-man who stands on the dock whether or not he has record of his trunks. Sometimes trunks go astray, and it is always safest to inquire before the ship departs.

THE TRAVELLER'S BAGGAGE

Experienced tourists do not overburden themselves, but take only what they actually need. They use compact trunks and suitcases, made more for convenience than effect.

The most sensible trunk for travelling is of the wardrobe type, fitted with hangers and various ingenious trays and drawers. The newest wardrobe trunks have a place for shoes, for hats, and for soiled clothes; and they open at the top so that a dress or suit can be taken out without opening the trunk wide and fumbling through everything that is hanging in it.

These wardrobe trunks are excellent for the stateroom on a train, for the hotel room—but they may not be taken into the stateroom on the steamer. Only a flat steamer trunk that fits under the berth is permitted in the stateroom, and all other baggage must be placed in the hold of the ship. A steamer trunk and a fitted suitcase should be sufficient for any one taking a short trip abroad.

Fitted suitcases are especially convenient. They are made with removable trays that boast amber, shell, or silver fittings including comb, brush, toothbrush holder, soap dish, shoe horn, mirror, buttonhook, etc. These trays, fitted as they are, can be lifted from the suitcase and folded into a neat little box which is convenient to carry into the dressing room—a very handy arrangement for the tourist.

Trunks and suitcases should be selected for their strength and durability more than their appearance. All trunks should be reinforced, with drawers properly bound with metal and runners of steel adding strength to the outside. Edges are best when rounded, and must be solidly reinforced. Of course, all trunks must have substantial locks.

Suitcases, like trunks, should be strongly constructed with reinforcements and good locks. Convenient suitcases have little shirred pockets in the lining for little things that can so easily be misplaced.

Don't make the mistake of taking too much with you on your trip. Many people have journeyed happily all over Europe with only a suitcase or two. Wardrobes can always be replenished as necessity arises, in other countries, and it is by far less trouble to take too little than to take too much. A sure sign that a person has never travelled abroad before is an overabundance of trunks and suitcases.

When chance makes them travelling companions for several days, the sensible man and woman waive the formality of introductions and address each other whenever they find it pleasant or convenient to do so.

ON THE TRAIN

The well-bred tourist is characterized by his good-natured kindliness toward everyone, his courteous good-fellowship. On the train he does not encroach upon the rights of others. He does not make himself conspicuous in any way. His manners are as faultless as they are in the drawing room.

Of course, one combines good sense with good manners when travelling. On trains, for instance, where strangers become close neighbours for a day—or a week—it is perfectly permissible to chat with the friendly looking person opposite. Introductions are not necessary under circumstances such as these.

It is not advisable, however, for a woman travelling alone to become friendly with strange men on the train. She may chat for the sake of companionship, but if she is sensible she will not go into the dining car with a man she does not know. Nor will she accept monetary obligations from strangers. In everything she does she will reveal good judgment, good manners, and good sense.

Sleeping cars are built for convenience—not comfort. You want to get somewhere without wasting a night's time, and the sleeping car solves your problem. Carry with you, in a small bag, a kimono, nightgown, slippers, and whatever else you may need on the train. It is nice to have a fitted bag so that you will have everything compact and convenient. On sleeping cars, passengers are expected to undress in their berths. If the train is not crowded, passengers may dress and undress in the small washrooms at the end of the car; but it is selfish for any one to remain in this room a long time while others are waiting for their chance.

ABOARD THE SHIP

There are certain important conventions that must be observed on board the ship. One does not, for instance, enter the dining room and take any available place as one does on the dining car. Table reservations must be made ahead of time. The steward will make all necessary arrangements.

The passenger on board a ship is expected to remain either in his or her own stateroom or on deck. Certain parts of the ship are barred to all except employees. To inspect these parts, to wander into rooms that are closed to passengers, is not only extremely rude and boorish, but actually criminal. A passenger can inadvertently endanger the lives of everyone on board.

The woman who is travelling across the ocean alone does not, if she is sensible, remain on deck later than eleven o'clock. She does not, of course, receive men in her stateroom.

On board ship, you will find that "One touch of nature makes the whole world kin." The water and the sky have a queer and wholly delightful way of binding close the tie of human companionship. One forgets all about such social trifles as introductions. You will find yourself smiling to the jolly, plump woman in the deck chair opposite. You will discover yourself having a fine discussion with a man you have never met before. But let your good-natured friendliness toward other passengers be governed by good sense; enter into conversations and enjoy the beauty of pleasant companionship, but do not become familiar or intimate, and do not give information to strangers intended only for those who know you well.

Well-bred people are courteous on board the ship as

they are courteous everywhere. They do not gather in little groups on the deck and discuss or comment upon each passenger. They do not avail themselves of other people's deck chairs, books, or pillows without having first asked permission. They do not speak in loud tones, or read aloud, where it would disturb others who are trying to nap or read.

When there is a dance on board ship, the woman who is travelling alone may attend, though it is always better for her to become acquainted first with some other women and attend with them. No well-bred woman ever dances with strangers; but on board ship even the woman who is travelling alone generally makes the acquaintance of a dozen or more passengers before they have been out a day. There is no reason why she should not dance with these new acquaintances if she knows how to conduct herself and is thoroughly poised and assured in her manner.

THE PROBLEM OF TIPPING

It *is* a problem to the tourist who visits different countries, who travels on trains and ships and stops at many hotels. But if he, or she, remembers that a servant should be tipped according to the amount of service rendered, the problem will be no problem at all.

This universal custom of tipping is a nuisance and an evil, but even those who disapprove of it must remember that porters, waiters, and hotel attendants are paid small salaries because they are expected to make a good deal more in tips. Some day, when these people are paid enough so that tips are not needed, and their employers forbid their acceptance of tips, the evil may be overcome. An editor, writing on this subject, says: "It is impossible to believe that the American worker, no matter how humble his or her job, is so

far gone in the desire for petty graft that such employers [who forbid tipping] would not meet with enthusiastic response."

But until now, no action has been taken to overcome the tipping evil, and it is still customary to fee those who serve us along the way and take the brambles out of the path of travel. The porter, for instance, who sweeps up your bags and suitcases, tucks your umbrella under his arm, and leads the way to your train, and later your seat in that train, deserves at least a quarter for his service. In the dining room or dining car, individual tips should amount to ten per cent. of the bill. Twenty-five cents is the usual tip left for the waiter in the dining car, irrespective of the bill. If she is travelling with a child, the woman should leave a larger tip than she would for herself alone, for children always require extra service.

After a trip in a parlour car, during which the porter has brushed you off and carried out your bag, a tip of twenty-five cents is expected. It may be a little larger if there has been some extra service. After a two- or three-day trip in a Pullman, when the porter makes up your berth and performs many little services, a dollar is the usual tip. If there are children, another half-dollar or so should be added. If the tip is given in the beginning it will guarantee good service to the woman who is travelling with a child.

On the ship, the bedroom steward, the table, deck, and bathroom stewards, the stewardess and the boy who blackens the boots all expect to be remembered. The amount given to each should be governed by the amount of service rendered.

At a hotel, when a guest expects to remain for a long time, he or she may tip the waiter in the dining room at the end of the week. Two dollars a week is

the amount generally left by a man; the woman's tip is from a dollar to a dollar and a half. Women are never expected to tip as generously as men, though most of them do. All hotel attendants are tipped before leaving in amounts commensurate with their service.

The taxi-driver always looks for a tip. A small one is all that is necessary; ten per cent. of the bill is quite sufficient. Lavish tipping never impresses waiters, porters, or taxi-drivers with the donor's generosity, but rather with his lack of experience.

A patronizing manner makes the custom of tipping even more un-American and undemocratic than it is. A courteous smile or a kindly "Thank you" should accompany every tip.

SOME HELPFUL SUGGESTIONS

Too many of us rush through the world seeing nothing. We race through one country after another and race back to America again, proudly telling our tea-time acquaintances that we have "been abroad." Magic phrase—but meaningless!

True travel is when a man or a woman visits a strange country and carries back with him, to be remembered a lifetime, impressions of the people and the country—valuable impressions that make his life fuller, richer, more in sympathy with the great world of fellow men.

If you want to enjoy a trip to a foreign country, spend a week or two reading from the history and literature of that country. Absorb as much knowledge as you can of the habits and customs of a people before you visit their land. It will increase immeasurably the pleasure of your trip, enable you to adapt yourself more readily and more comfortably to your surroundings.

A wise plan is to buy a translating dictionary before, or as soon as, reaching the country you intend to visit. Whether you know the language or not, it is always convenient to have one of these little volumes handy. One never knows when it will be needed. Wise tourists carry with them also a map of the countries they intend visiting. It saves time and prevents mistakes.

It hardly seems necessary to mention the camera. It is indispensable. Mind pictures fade all too quickly, but the camera keeps them fresh in the memory always. There are new inexpensive moving-picture cameras that tourists like to take with them when they go abroad. It is nice to have one of these cameras so that one can record, for the pleasure of one's friends, the interesting and unusual happenings during one's trip abroad.

CHAPTER XVII

THE SERVANT IN THE HOUSEHOLD

ENGAGING SERVANTS

The most common method of engaging a servant is through an agency. Here, if one is fortunate, one may find the maid or the cook precisely suited to one's needs.

Sometimes a maid or a butler is secured through the recommendation of some other housekeeper. In this instance, it is hardly necessary to inquire for other references; but a servant engaged through an agency should be required to give satisfactory references before being employed.

It is important that it be clearly understood from the beginning just what the servant's duties shall be. It is inconsiderate and scarcely ethical to employ a cook and expect her to be housemaid and chambermaid too. The good housekeeper does not engage servants unless she is certain that they will be able to fill their place satisfactorily, for it is expensive and provoking to change servants frequently.

The first few days in a new house are always difficult for the servant. The mistress should be patient and considerate and do all she can to make the going a little smoother for the newcomer. Her directions should be requests, not commands; and if she is kind she will overlook the early blunders, for they are generally the result of the servant's unfamiliarity with the household and its routine.

After the servant has been in the household three weeks or a month, the mistress has every right to expect faultless service and duties properly performed. But we are all human and we all make mistakes. When a servant blunders through carelessness, he or she should be corrected, but in a pleasant manner free from anger and impatience.

DUTIES TO SERVANTS

Etiquette books of the old school concerned themselves chiefly with the duties of the servants, but rarely with the duties of the mistress to servants. It is not enough to be a good hostess; one must be also a good mistress.

Servants should have comfortable accommodation, and in the house a sitting room should be provided for their use. It should be a matter of principle in the household that the servants' meals be as carefully selected and as well served as the meals of the family. It is crudely unkind to be careless about the servants' table.

All servants are entitled to a certain amount of time to themselves, and their afternoons or evenings off should be respected. It is indeed an inconsiderate mistress who will ask a servant to do some special errand for her on her afternoon off, or otherwise encroach upon the time that belongs to the servant alone.

The correct mistress rules her little household firmly, pleasantly, never deviating from the established daily routine, permitting no laxity of service or shirking of duties. She is just in all her dealings, does not overtax any one, governs wisely and fairly. She does not permit things to be done incorrectly one day and lose her temper about these very things the next day.

Her household works smoothly on an established system, and she permits no deviation from this system.

The well-bred woman will never forget that there is quite as much demand for courtesy and kindliness in her relations with her servants as with any one else. There is no reason why "please" and "thank you" should be omitted when we speak to the people who live in our homes and labour for our comfort and happiness.

ADDRESSING SERVANTS

Household servants are generally addressed by their first names. A pleasant "Good morning, Margaret," starts the day right for the mistress and maid. To call a servant by an abbreviated nickname such as Lizzy for Elizabeth or Maggie for Margaret is poor taste.

Butlers and chauffeurs are usually addressed by the surname. "Miss Mildred would like the car at eight this evening, Roberts. Will you have it ready, please" is the manner in which one would address a chauffeur. Or, "Master George goes back to school to-morrow, Roberts. Will you see that the car is at the door at seven."

One gives orders clearly and speaks politely to servants. The golden rule of "Thank you" is just as golden when it applies to those who serve us. It is only the extremely discourteous man or woman who will address servants in a peremptory, rude tone. And it is especially crude to be overbearing to servants in the presence of guests, to find fault with one servant in the presence of others, or to give a servant a reproving message for another.

Insolence to servants on the part of children is a reflection upon the manners of the parents and the breeding of the children. The child that hears the

servants addressed in rude, haughty manner will adopt the same manner toward them. Children are little apes at their best and like to imitate the conduct of their elders.

ATTITUDE OF THE SERVANT

The enviable servant is he or she who attends to all duties pleasantly and properly, who does not question the orders of the mistress, who is neat and immaculate in dress, polite and courteous in manner. Undue familiarity between servants and mistress is not to be countenanced, but quite as bad is a cringing, fawning attitude with no vestige of self-respect.

Tidiness is highly essential in men and women servants. The maid who serves at the dinner table must wear a fresh new blouse and a crisp apron. Soiled fingernails or unclean hands are inexcusable. The well-trained servant presents always an immaculate, well-groomed appearance.

The servant of good taste and good sense does not gossip about the family life of the people with whom she is living, and refuses to listen to gossip from other servants. She has a sense of responsibility and she knows that the routine or system of the household will run more smoothly if she does her duties carefully and thoroughly. If she has made a mistake, she accepts all blame for it and tries to avoid that mistake in the future.

The servant who respects his or her own position and that of the mistress of the household, rises when she enters the room from another part of the house and remains standing while talking with her. As *Vogue* points out, "Ill-trained, rough-mannered servants show no respect for either themselves or their calling."

In replying to an inquiry or acknowledging a cour-

tesy, all well-bred servants add "madam" or "sir." For instance, "I have already taken the papers to Mr. Brown, madam." Or, for some special courtesy extended, "Thank you, sir."

Brevity and civility are the two most important virtues of the speech of the man- or maid-servant who answers inquiries at the door, admits guests and takes messages. If there is a doubt as to whether or not the hostess is at home, the servant admits the visitor, asks her to have a seat, and says, "I will inquire." He returns to say that madam is not at home, or that she will be down presently.

When announcing guests, the butler should ask, "What name, please?" not in an indifferent, sing-song manner, but in a cordial tone of voice and with a pleasant expression. The new etiquette does not approve of the butler that is more of a well-trained machine than a man, standing stiffly at the door and showing no sign of intelligence. Having been given the names of the visitors, the butler announces them in a clear, distinct voice. These announcements are made while the guests are entering the drawing room. A mother and two daughters are announced: "Mrs. Smith, the Misses Smith." In announcing a man and his son, the butler says: "Mr. Blank, Mr. John Blank."

THE SERVANTS IN A SMALL HOUSE

The mistress of a small household chooses servants according to convenience and requirements. One maid may be quite sufficient; or several maids and a butler may be required. It depends entirely upon circumstances.

To have a servant, even in a small apartment, is by no means the luxury it is popularly regarded. In the home where guests are frequently entertained and

where the hostess holds formal social functions, servants are really essential. They keep the machinery of the household, the routine of living, working smoothly.

There is no particular or definite number of servants that goes with any particular kind of establishment. One has as many servants as one can afford, or as many as can serve the family and keep the house attractive. A family can manage very nicely with one servant; other families that entertain extensively find that they cannot manage without five or six. Some families, in small apartments, manage with none at all.

For the ordinary city house where the family consists of master and mistress and perhaps two or three grown-up sons or daughters, a staff of five servants seems to be about right. A butler, a parlour-maid, a housemaid, a cook, and a laundress are able to serve the family adequately. Of course, if there is a motor, one adds a chauffeur to take care of it. Sometimes, to this staff, a kitchen-maid is added to assist the cook.

In a small apartment where there is only one servant, it is best to have a cook who can be depended upon also to serve when there are guests.

THE SERVANTS IN A LARGE HOUSE

In the luxurious American home as many as ten servants are sometimes employed. They are a butler, a parlour-maid, a cook, a laundress, a chambermaid, a lady's maid, a valet, a chauffeur, a footman, and a gardener. Sometimes a laundry-maid and scullery-maid are added, and if there are children there is a governess.

The governess is really not a servant in the true sense of the word. Usually she takes breakfast and supper with the children, but she lunches with the family and frequently dines with her employers. Indeed, a well-loved governess is often treated as one of the family,

particularly if she is a pleasant and congenial companion.

THE BUTLER

It is only when private life is surrounded by an element of domestic formality that the butler is an essential part of the household. He serves at breakfast, luncheon, and dinner; and takes charge of the afternoon-tea duties in homes where this custom prevails. One of his important duties is to answer the door bell, take all messages, and announce all guests.

In the morning the butler generally wears white linen with black or dark-gray trousers, a black waistcoat that buttons high, and a swallow-tail or tailless coat. He wears a black or dark tie with black shoes.

If guests are to be entertained at luncheon, the butler wears his afternoon and evening livery; otherwise he dons it only after luncheon. It consists of complete black evening dress similar in cut and style to that worn by the master of the house. But there must be no braidings or facings, nor are a white waistcoat, watch chain, or jewelled studs permissible. Best taste is displayed in the use of simple white linen with plain white studs in the shirt front, a standing collar, white lawn tie, and plain black shoes.

A good deal of the comfort and pleasure of the family depends upon the manner in which the butler attends to his duties. His particular domain is the dining room. He serves at breakfast, luncheon, and dinner, sees that everything is in order, that the table is laid correctly, that the flowers are arranged, that the appointments are faultless.

Where there are few servants, the butler may be expected to help with the dishes, polish the silver and assist in the pantry. But if there are maidservants

and a second-man to do the heavier work, he is expected to serve in a small measure as the valet for the master of the house. He lays out his evening clothes, brushes and presses the garments worn in the morning, draws the bath. Sometimes, when his domestic duties are very light, the butler is requested to serve as footman to the mistress when she goes riding in the afternoon.

THE CHAUFFEUR

Though the gallant coachman of a decade ago has given way to the chauffeur of to-day, we find the question of livery no less important. In winter the chauffeur wears long trousers of melton or kersey, and a double-breasted greatcoat of matching material. His cap is flat, also of matching material, and generally has a stiff visor. Dark gloves and shoes are correct. Sometimes, instead of long trousers, the chauffeur wears knee trousers with leather leggins. In midwinter he is protected by a long coat of goat- or wolfskin.

During the summer months, the chauffeur usually wears gray or brown cords, simply cut and styled. His cap and gloves match. The newest liveries for chauffeurs show the knee trousers worn with black calfskin leggins.

The complete care of the car or cars devolves upon the chauffeur. He must see that it is always spotless and shining, in good condition, and always in readiness.

When the mistress goes motoring, the chauffeur stands at the door of the car until she enters, arranges the robes and sees that she is comfortable before taking his own place. Upon receiving her directions, he touches the rim of his cap. It is not necessary, upon reaching the destination, for the chauffeur to descend and open the door. A footman, however, always de-

scends and stands at attention while the mistress alights.

Very often a tourist, instead of hiring a car and chauffeur when he reaches a strange country, decides to take his own car and chauffeur with him. He must be sure to arrange beforehand to have the man admitted to the foreign country, for negligence in this matter may cause him much delay and trouble when he reaches the borderline. He must arrange also for the sleeping and eating accommodations of his chauffeur when they stop for a day or two in a town or village. It is not right to expect him to eat with the servants, nor will he wish to eat at the same table with his employer. It is wisest to give him an allowance and permit him to eat and sleep where he pleases.

THE VALET

The valet is the personal servant of the man of the house. He does not wear livery. In the evening and during the day he wears dark gray or black trousers, white linen, high-buttoned black waistcoat and a plain black swallow-tail coat or one cut with short, rounded tails. He wears a dark tie and dull leather shoes. When travelling with his employer, the valet wears an inconspicuous morning suit of dark gray, brown or blue in conventional style. He completes this outfit with a black or brown derby hat and black leather shoes.

The business of the valet is to attend to all the comforts of the master of the house, brushing, cleaning, laying out and packing his clothes, keeping his wardrobe in order, buying his railroad and steamship tickets, paying his bills, attending to his luggage. The valet takes no part in general household routine, except in an emergency.

THE LADY'S MAID

The duties of the lady's maid are to care for the wardrobe of her mistress, to assist her with her dressing, draw her bath, keep her rooms neat. She does not sweep or dust or make the bed, as this is the work of the chambermaid. The accomplished lady's maid is able to give a facial massage, a hair shampoo; she is able to take care of her mistress's nails.

The usual costume for the lady's maid is a simple black dress worn with a small dainty white apron. Stiff white cuffs and collar and a dainty little frill of a cap are very desirable, adding as they do a touch of prim neatness. In summer a black skirt and waist may be worn instead of the dress, though the dress is at all times more appropriate and desirable.

When travelling with her mistress, the lady's maid wears a very simple and inconspicuous suit or dress.

THE NURSEMAID

The nursemaid should be very particular about her dress. She should always be faultlessly attired, her hair neat and well brushed, her entire appearance displaying an immaculate cleanliness and neatness.

Indoors, the nursemaid wears a simple dress, generally of dark material, with a white apron and white collar and cuffs. In warmer weather she wears a linen or poplin dress with the apron and collar and cuffs.

Outdoors, the correctly attired nursemaid wears a long full cloak over her dress, and a cap with long ribbon streamers.

HOUSEMAIDS

Conservative neatness is the keynote for the costumes of maids in the house. The waitress and parlour-maid

wear a plainly styled dress of coloured chambray with crisp collar, cuffs, and apron. A small white cap completes the costume. Sometimes the waitress wears a black dress, particularly when she is serving at dinner. Black poplin with white linen cuffs and collars is nice for the summer; black serge for the winter.

Of course the costumes for maidservants change from season to season, as all feminine fashions do. Not very radically, perhaps, but enough to make it difficult to standardize any one costume and say that this, and this alone, is correct. A large department store, or a store that specializes in liveries for servants, will be able to tell you exactly the correct costumes for maidservants at the present time. Current housekeeping magazines also have suggestions.

The cook, who is always dressed spotlessly in white, does nothing outside of the kitchen, unless special arrangements have been made to the contrary. She keeps the kitchen tidy and clean, cooks all meals for the family and for the servants' table, helps with the dishes, and perhaps attends to the furnace.

The chambermaid is spotless in light-toned chambray or poplin with the white collar and cuffs and the crisp little apron. In the morning she wears a larger apron to protect her dress. She makes the beds, sweeps and dusts the bedrooms, and keeps them immaculate. The mistress should inspect the chamber work occasionally, for servants must not be permitted to feel that carelessness in details will be overlooked. And the mistress should take care of her linen closet, unless she has a very trustworthy and competent servant, for linens should be worn alike and not some worn constantly while others are allowed to lie forgotten in a corner of the closet.

Maidservants in fine families do not wear jewellery

or other finery while on duty. Elaborate dressing of the hair should be forbidden, and untidy, careless dressing should not be countenanced. The mistress remembers that, when she is not present, her servants represent her; and she is sure that they are always correctly attired and well groomed so that they represent her to advantage.

CHAPTER XVIII

BUSINESS ETIQUETTE

COURTESY IN BUSINESS

The value of a good manner in business cannot be over-emphasized. More than one man can trace his quick success to his ability to "mix" with others, his talent for attracting friends, his poised manner and gracious ways that impress everyone with whom he comes in contact.

A good manner impresses others as favourably in the business as in the social environment. Important business men are no less drawn to the well-mannered and well-bred associate in their office than they are to the well-mannered and well-bred acquaintance in the drawing room. A fine, courteous manner in business, therefore, has an actual dollar-and-cents value that we cannot fail to recognize.

In "The Book of Business Etiquette," which, by the way, is a very valuable book for business people to own, the author says:

> "Business, like nearly everything else, is easier to tear down than to build up, and one of the most devastating instruments of destruction is discourtesy. A contact which has taken years to build up can be broken off by one snippy letter, one pert answer, or one discourteous response over the telephone. Even collection letters, no matter how long overdue the accounts are, bring

in more returns when they are written with tact and diplomacy than when these two qualities are omitted. . . .

"Within the organization itself, a courteous attitude on the part of the men in positions of authority toward those beneath them is of immense importance. Sap rises from the bottom, and a business has arrived at the point of stagnation when the men at the top refuse to listen to or help those around them.

"It is, as a rule, however, not the veteran in commercial affairs but the fledgling who causes most trouble by his bad manners. Young men, especially young men who have been fortunate in securing material advantages, too many times look upon the world as an accident placed here for their personal enjoyment. It never takes long in business to relieve their minds of this delusion, but they sometimes accomplish a tremendous amount of damage before it happens. For a pert, know-it-all manner coupled with the inefficiency which is almost inseparable from a total lack of experience is not likely to make personal contacts pleasant.

"Every young man worth his salt believes that he can reform the world, but every old man who has lived in it knows that it cannot be done. Somewhere halfway between they meet and say, 'We'll keep working at it just the same,' and then business begins to pick up. But reaching the meeting ground takes tolerance and patience and infinite politeness from both sides."

BEING POLITE TO BUSINESS ASSOCIATES

In the business office, where there are constant petty little irritations, noise, haste and confusion, it is the

big man indeed who can so control himself that he is polite, courteous, and poised at all times. Such a man is a leader. Any man who is able to control himself is able to control others.

Men who are delightful in a social environment, poised, at ease, courteous, are sometimes impossible among their business associates. They forget that politeness has a place in the business world just as it has in the social world. They lose their patience. They speak in loud tones that they would not dream of using elsewhere. They use language carefully concealed from their social acquaintances. They reveal a depth of vulgarity shocking to those who come into contact with them. And consequently, no matter how popular they may be in social life, they have among their business associates a reputation that is far from enviable.

Courtesy and politeness are the best protection against the rudenesses of others in business. You cannot be rude or impatient with the salesman who is so courteous and well-mannered that you want to grasp his hand and say, "I am glad to know you!" You cannot be discourteous to the visitor who greets you politely, is quiet and poised, and whose very presence in the noisy, nerve-jangling office is restful.

But you *want* to be discourteous to the careless fellow who slams a door, to the rude visitor who interrupts you unceremoniously at a busy moment, to the salesman who insists upon holding you by the sleeve and shouting to you above the din! Such people, by their very discourtesy, invite the discourtesy of others.

Business people are instinctively attracted to the courteous, polite man who is firm without being insistent, pleasant without being flippant, polite without

being servile. If a buyer is hesitating between two salesmen, both of whom offer him the same commodity, all other things being equal, he will turn at last to the one who has the nicest manner, the one whose personality impresses him most. He whose manner is good, whose manners are faultless, who has confidence, poise, and self-assurance, is liked and trusted by all his business associates.

THE WRONG KIND OF POLITENESS

Hypocrisy is as deplorable in business as in social life—more so, perhaps, for in business it is used more obviously for personal gain. The well-bred man who is essentially a gentleman in all his dealings is as polite to his office boy as he is to the president of the organization. He is not polite because he thinks it will be of value to him to be polite, but because he has schooled himself to show a courteous, pleasant, kindly attitude to all the world and he is unable to be rude to any one. Such politeness is of the heart and spirit, and is a part of the personality rather than a veneer over it.

"Business is service, not servility, and courtesy works both ways." We quote again from "The Book of Business Etiquette" which points out the importance of a fair and honest courtesy that does not cater to individuals. To quote further:

> "No good business man will argue with a customer, or anybody else, not only because it is bad policy to do so, but because his self-respect will not allow it. He will give and require from his employees courteous treatment toward his customers, and when doubt arises he will give them (the customers) the benefit of it. And he will

always remember that he is dealing with an intelligent human being. The customer has a right to expect a firm to supply him with reliable commodities and to do it pleasantly, but he has no right to expect it to prostrate itself at his feet in order to retain its trade, however large that trade may be.

"Too little has been said about courtesy on the part of the customer and the public—that great headless mass of unrelated particles. Business is service, we say, and the master is the public, the hardest one in the world to serve. Each one of us speaks with more or less pitying contempt of the public, forgetting that we ourselves are the public and that the sum total of the good breeding, intelligence, and character of the public can be no greater than that of the individuals who make it up."

AT THE FRONT DOOR OF BUSINESS

There are three ways of getting inside a business house to see some business man. One way is by letter. The most popular way is by telephone. The third and least popular way is to go directly to the door and ask admission. Only intimate business associates or people carrying letters of introduction should select the last-named plan.

If you have business with someone you have never met before, the best plan is to write a letter, state your business briefly and clearly, and ask an interview. If you are fairly certain that he knows of you, you may call him on the telephone, speak either to him directly or to his secretary, and arrange an interview. Both of these plans are very much more desirable from every angle than to call at the office, perhaps when he is

busiest, and seek admission without having notified any one of your coming.

The reception desk in any business office is important. Clear-sighted business men will have a pleasant and agreeable person behind this desk, one who is able to take messages intelligently and one who can be depended upon to greet strangers courteously.

> "It is very childish for a man to turn away from a reception desk because he does not like the manner of the person behind it," says "The Book of Business Etiquette," "but sensible business men do it every day. Pleasant connections of years' standing are sometimes broken off and valuable business propositions are carried to rival concerns because of indifferent or insolent treatment at the front door. Only a short time ago an advertising agency lost a contract for which it had been working two years on account of the way the girl at the door received the man who came to place it."

The man who is a faultless host in his own home will sometimes keep business visitors waiting an hour or more. No one likes to be kept waiting more than a few minutes, and discourtesy of this sort does not reflect upon the good breeding and kindliness of the man at the helm of the business. If one is too busy to see a visitor, word should be sent out asking him to call at some other time. This is a much better business policy than to keep the visitor waiting while he grows minute by minute more impatient and irritated.

APPEARANCE IN BUSINESS

Slovenly dress suggests slovenly habits, and carelessness in dress suggests carelessness in other things.

Manner and dress mean more to the man seeking success in business than most beginners suspect—more, even, than capital. Indeed, it is capital of another sort.

Men should dress well but inconspicuously, with a regard for workmanship and material rather than style. Fingernails immaculate. Linens spotless. Clothes well brushed and shoes well shined. People are quick to notice such details, and the man who is faultlessly attired, carefully groomed, makes a good first impression on others.

The woman in business dresses sensibly if she herself is sensible. No French heels, elaborate coiffures, lace frocks. The smartly tailored suit is a happy choice, as is also the cleverly styled dress that is neat and inconspicuous but modish and becoming enough to please the most frivolous young girl.

Jewellery and other finery are wholly unsuited to the office environment. The well-bred young lady at business keeps her hair glossy, tidy, and neat, her nails immaculate, her dress simple and inconspicuous, her manner quiet and courteous. She wears nothing that is grotesquely unsuited to an office, but she shows a fine regard for the niceties of dress and permits no little carelessnesses. Good dressing is, after all, a combination of good taste and good sense, and surely neither taste nor sense is evident in office dress that is more suited to the ballroom or the stage.

PROBLEMS OF BUSINESS CONDUCT

Most girls in business are there because they want to earn a living or because they are tired of frittering away their time. If such girls will take their work seriously, be willing, patient, courteous, well-mannered, good-natured, alert—there is no reason why they can-

not have successful careers just as men have successful careers.

Indeed, the New Woman in business has already won an enviable niche for herself, but there is a great majority of young girls who carry the ethics of the ballroom into the business office and expect to win success that way.

The sensible girl who combines intelligence with ability understands the difference between business and social relations. Her attitude toward the men with whom she comes in contact is one of reserve and dignity without being coldly aloof. She does not accept invitations from men indiscriminately. She does not accept expensive gifts from strangers. She does not use her sex to win special favours or privileges. She is fair, just, interested in her work, conscientious, polite and courteous to everyone, sensible in manner and in dress.

"The Book of Business Etiquette" sums it up nicely in a sentence: "It is a dangerous thing for a girl to receive attentions indiscriminately from men, especially those who drift across her horizon from the great world outside."

The well-bred man rises when a woman visitor is ushered into his office. When she is seated, he resumes his place; but rises again when their business is completed and she is ready to leave. Such courtesy wins for the business man, not only the respect of everyone who calls on him, but what is infinitely more important, the respect of his business associates.

CHAPTER XIX

FUNERALS

THE PASSING OF POMP

There is no more eloquent commentary on the vanity of human wishes than the pomp and ceremony which, since the first syllable of recorded time, have attended funeral services. Kings and emperors have erected splendid mausoleums in which they and their families might be buried. Pharaohs have kept slaves at work a lifetime on pyramids beneath which their bones might crumble comfortably to rest. Savages in lonely forests have erected mounds to protect their lifeless bodies —great mounds for great chiefs—mounds rich with treasures of beads and pottery to be carried into the next world.

Slave and emperor, prince and pauper—it is the same. The mystery of death, the fear of the unknown, the pomp and ceremony.

But a good deal of the pomp is vanishing from the funeral of to-day. Death has lost much of its terror, though none of its sorrow, and the grim visit is accepted with simple fortitude by the sensible people of our day. Mourning is more of the heart and less of the dress. Funerals are less impressive, but also less affected. As in everything else, a new simplicity has entered burial customs, and one watches the stilted, tradition-bound funeral pageant pass with relief.

WHEN DEATH ENTERS THE FAMILY

Death brings with it sorrow and unhappiness. Those of us most directly concerned can think of no rules of etiquette, no customs of good society. Nor does the new etiquette try to obtrude itself upon the sorrow of those who have been touched by death. Its rules and regulations are rather for those who come in contact with the bereaved family—the visitors, the relatives, the strangers.

Sorrow is sacred, and they are both rude and unkind who intrude upon it. A note of sympathy, a doorstep visit to leave a card of condolence or perhaps some flowers—these are essential social duties. But constant intrusion upon grief is thoughtless and inconsiderate.

TAKING CHARGE

Members of the bereaved family should be left as nearly alone to their grief as possible. Nothing in the nature of business should be thrust upon them. A male member of the family should take complete charge, or the immediate duties may be left in the hands of the nearest outside relatives. Whoever takes charge should see that the family is not troubled with minor details, and that the funeral ceremony is carried out according to the family's wish.

The duties of the person, or persons, who take charge are many and varied. The first duty is to see that all blinds are drawn, the doorbell muffled, announcements sent to the newspapers. Pallbearers must be selected, and arrangements must be made with the sexton for the funeral ceremony. The clergyman who is to officiate must be interviewed and all details concerning services and music settled with him. Upon

the person in charge rests also the important duty of seeing the undertaker and giving him directions.

ANNOUNCING THE DEATH

Following is a typical announcement of death, copied with only a change in names from the newspaper:

> RADCLIFF—At her residence, 410 West Fiftieth Street, Rose Speyer Radcliff, daughter of James and Helen Wilson Speyer, and beloved wife of Robert L. Radcliff. Funeral services in the Chapel of St. Bartholomew's Church, Park Avenue and Fiftieth Street, New York City, on Saturday morning, 11 o'clock. Interment at Waterbury, Conn.

When an announcement of this kind appears in the newspapers, all friends and relatives of the family are expected to appear at St. Bartholomew's Church on Saturday morning at 11 o'clock to attend the services. If the words "Funeral private" or "Interment private" are added in the announcement, no one except very intimate friends and relatives are present. Very often the request "Please omit flowers" is added to the announcement. In this event, it is still the privilege of a friend to send flowers to some member of the family or to the family as a whole after the funeral ceremony has taken place.

SOME NECESSARY PREPARATIONS

Where there are servants, one should be stationed at the door to receive cards and messages. Otherwise this duty devolves upon the person who is taking charge.

With the growing taste for privacy and simplicity,

many of the foolish demonstrations of grief, expressed in outward display, have been eliminated. It is now a rare custom to crowd the room in which the dead body lies with great wreaths and masses of flowers, for people are beginning to realize that this is a relic of ancient and savage burial customs, and that it is not so much a manifestation of grief as a display of vanity.

Of course, it is a pretty way of expressing sentiment to send a floral offering to someone who has died; but modern principles of good conduct acclaim it better taste, and certainly more dignified, to express these sentiments in some other way. A short expression of sorrow appearing as an announcement in the newspapers may be inserted by a group of friends or business associates.

The sombre crêpe announcing to the world that here is a house in which a death has occurred is also vanishing. To-day, instead of a broad black ribbon, a wreath or long sprays of white or lilac flowers are used, entwined around the flowing ends of white ribbon. This is especially appropriate when the deceased is a young person. For a girl of tender years, or for a very young child, a sheaf of white roses or white carnations with white ribbons is appropriate. Roses and violets with white ribbon, or roses with black ribbon, denote the death of an elderly unmarried man or woman. Plain crêpe streamers are generally used for married people. Custom still demands the flower-and-ribbon tribute to the dead on the door of his or her residence, but the custom is slowly disappearing and will presently fade into memory with other outworn funeral traditions.

THE WOMAN OF THE FAMILY

A close friend or relative of the bereaved family should make the necessary purchases for the women

members of that family. It is considered poor taste for them to be seen abroad before the funeral. A dressmaker may be summoned to the house if orders are to be given for mourning dress.

The duty of writing necessary notes and seeing callers devolves also upon some intimate friend or a relative. Notes or letters written in the name of the family are on black-edged or plain white paper, and signed with the names of the people for whom they are written.

The women of the bereaved family do not see callers, even the most intimate friends, unless they are in complete control of themselves. It is a source of discomfort to the visitor, as well as to the mourner, to enact a scene of semi-hysteria in the drawing room. Yet, at a time like this, one can hardly be expected to be in full control of one's emotions. Therefore it is always wise for the women to keep to their rooms until after the funeral.

THE PALLBEARERS

The person in charge of funeral arrangements consults the family before appointing a guard of honour. The people asked to serve on this guard are generally dear friends of the deceased or business associates. Relatives are rarely appointed.

The request is made by the person in charge, either by note, telephone, or personal visit. A request to serve as pallbearer may not be refused unless there are imperative reasons that cannot be overlooked.

The pallbearers must be directed just when to assemble at the house of the deceased, and of course they must make it a point to be on time. There can be nothing more rude and unkind than to keep a funeral waiting.

Formerly, the duty of the pallbearer was to carry

the cloth or velvet pall that covered the coffin—hence the name. Later the custom developed into a more important duty, that of carrying the actual casket into and out of the church. To-day the pallbearers are more in the nature of a guard of honour for the dead, although it is still customary for them to carry the casket into and out of the church.

Sometimes the pallbearers walk before the casket, which is carried by the undertaker's or sexton's assistants. They halt before the hearse and stand in silent reverence with heads uncovered while the casket is being placed into it, and again when it is taken out to be carried into the church. They do not enter their cars until the hearse has passed on ahead.

Each pallbearer should speak a few words of condolence to the members of the bereaved family. But he must be careful not to intrude upon grief. He offers his word of comfort and sympathy only when it is convenient, when he is brought by his duties into the presence of his sorrowing friends.

A few days after the funeral, it is customary for the pallbearer to call and leave his card for the mourners. He inquires at the door after the ladies and leaves his card for them. He does not ask to see members of the family unless he is quite sure that they will want to see him.

THE CHURCH FUNERAL

All who attend a church funeral assemble at the church, not at the house of the deceased. But the pallbearers and relatives assemble at the house.

The casket is borne from the house by the pallbearers, or by the undertaker's assistants with the pallbearers preceding two by two. As soon as the hearse drives off, the pallbearers enter the cars immediately

The church is a unit of social life. In the solemnity of the church environment, one is quiet in manner and dignified, greeting friends only when one is out on the steps. Children are not taken to church until they are old enough to sit quietly through the service, and if they are well bred they neither enter nor leave the church boisterously.

behind it, and the relatives follow in the next cars in the order of their relationship. At the church the pallbearers generally carry the casket to the altar.

When attending the body of their child, parents walk arm-in-arm, their other children following immediately behind in the order of seniority. A widow attends the body of her husband on the arm of her eldest son or daughter, with her other children just behind. After them come the deceased man's parents, followed by his brothers and sisters. Similarly, a widower follows the body of his wife attended by his eldest son or daughter. Children following the body of an only parent take precedence according to their ages. A widow who has no children follows her husband on the arm of a brother or other near male relative.

During the services, the relatives occupy the front pews on the right of the centre aisle. The pallbearers sit in the opposite pews on the left side. After the services, the procession leaves the church in the same order observed upon entering. If prayers are to be offered at the grave, the car of the clergyman follows immediately behind the hearse.

Different religions have different burial services, and these are matters of faith rather than of etiquette.

FUNERAL FROM THE HOUSE

The funeral that is absolutely simple displays the best taste and judgment. The person who has charge of funeral arrangements should bear this in mind.

The house funeral particularly should be simple, for by its very simplicity it is dignified. The undertaker generally provides a number of folding chairs for the friends and relatives who attend, and each newcomer is met at the door by some representative of the family and shown to a seat in the drawing room. A row of

seats should be reserved near the casket for the immediate family, one being set aside especially for the clergyman who is to officiate.

The casket is placed on a draped stand at one end of the drawing room, such flowers as are used being placed on and around it. It is poor taste to have the room crowded with great wreaths and flowers. The room may or may not be darkened according to the wishes of the family.

Women do not remove their wraps during the ceremony, and men hold their hats in their hands. The women members of the bereaved family enter on the arms of masculine relatives, and if they intend going to the cemetery they wear their hats and veils. Members of the family do not enter the drawing room until the clergyman has arrived.

REMOVING SIGNS OF GRIEF

Upon their return from the funeral, the family should find the windows open, the sun streaming in, all outward signs of sorrow removed. The ribbon and flowers on the door are generally taken down as soon as the procession leaves.

In the house, all signs of the bereavement should be effaced. The furniture back in its usual order, everything connected with the funeral out of sight, belongings of the deceased put away. A friend or relative will stay behind to attend to these important details.

Relatives and friends will remember, if they are kind, that the bereaved ones will want to be by themselves, and that solitude is the greatest solace for grief.

SECLUSION DURING MOURNING

For three weeks after a bereavement, women generally seclude themselves and receive no visitors except their

most intimate friends. After this period they are expected to be sufficiently resigned to receive the calls of condolence of their friends and acquaintances. They themselves do not usually make visits until about six months after the death.

The sensible new etiquette does not attempt to say what is correct and what is incorrect in funeral and mourning customs, for after all, sorrow lives in the heart rather than in the manner. What one does at this period should be dictated entirely by one's own feelings in the matter. Wearing mourning is a hypocrisy when one has no real sorrow for the deceased, and wearing colours is meaningless if the heart itself is clouded.

But the new etiquette tells what is customary so that those who are in doubt may know. While wearing crêpe veil and crêpe-trimmed gown, for instance, women do not usually take part in social activities. They do not attend dinners and concerts, as a rule, nor do they accept invitations for large social functions. Social activities are not resumed until about a year after a death in one's family.

Men do not observe the period of seclusion as rigidly as women. But the man of good taste does not generally attend club dinners or entertainments, does not make calls or take part in active social gaieties, until two or three months have elapsed. Most men observe ten days or two weeks of absolute seclusion after the death of a near relative, keeping away even from business.

DRESS AT A FUNERAL

Those who attend a funeral should not appear in gay colours. To do so shows poor taste and judgment.

Women show excellent taste who wear simple black

clothes or clothes that are absolutely subdued and inconspicuous. Men should wear black or dark blue suits, though gray trousers with black cutaway are permissible.

Vivid colours on either man or woman show a crude disregard for the feelings of the mourners, a lack of respect for oneself, and a distinct lack of fine judgment and consideration. It is not a festive occasion, and any note of gaiety is atrociously bad form.

INTERMENT AND CREMATION

Etiquette has nothing to say with regard to the disposal of the body. Whether it is to be interred or cremated, whether the casket shall rest in a grave or a vault or a mausoleum, or whether the ashes shall be preserved in an urn or sacrificed to the winds, depends entirely upon the personal wishes of those most intimately concerned.

But etiquette unites with the laws of beauty and fine sentiment in protesting against the erection of hideous monuments with absurd, sentimental inscriptions. The purpose of the tombstone is to mark the resting place and to bear the name and life dates of the person whose body lies beneath. If the person has not in life left a record that will live on in memory, surely no marble slab will do much to perpetuate it.

Sometimes there is a special achievement or a mark of distinction that may, with propriety, be cut into the stone; but flowery sentiments and expressions of grief and love have no place on tombstones where they can be read by every passerby. Love and sorrow dwell in the heart, not on marble stones.

The hour at which interment is to take place is arranged by the person in charge to suit the convenience of the family.

MOURNING DRESS

Grief turns instinctively to the sombre garments of mourning for the slight measure of comfort they give, but the new etiquette looks with disfavour upon long crêpe veils and other forms of mourning so pronounced as to be ostentatious. Mourning should be of the spirit, not of dress; but since tradition and custom have made black the customary colour of mourning, it is fashion rather than form to wear this colour. There are many people who disapprove the custom entirely, and to them the new etiquette says: wear whatever colours you like and let your real sorrow be hidden in the heavy darkness of your heart. A sensible etiquette does not say: "You must wear black!" but admires those who, even in grief, have the courage of their own convictions.

Black fabrics for mourning should not have a shiny finish, nor should mourning clothes be trimmed except in the simplest way possible. Serge, cloth, duvetyn, Canton crêpe, pongee, chiffon, and georgette are appropriate, but such materials as velvet and satin are scarcely in good taste. Furs such as seal, fox, lynx, etc., may be worn by women in mourning.

One does not wear jewellery with mourning dress, with the exception of the wedding and engagement ring. Dull bar pins may be used wherever needed, and a plain brooch is acceptable. All dress accessories should be of dull black; handkerchiefs may be pure white or they may have a narrow black border.

The length of the mourning period depends upon the tie which existed between the deceased and the bereaved. Except for an elderly woman whose husband has died and who does not intend to take off her mourning at all, the longest period is two years. The first year is

in deep mourning; the second year is "second mourning," during which time gray, lavender, purple, and black-and-white are worn. This period may be shortened to six months of deep mourning and six months of "second" or semi-mourning. The change from black to colours should be gradual, not abrupt.

A girl does not wear mourning for her fiancé unless she particularly wants to. The custom is not a general one.

Children do not wear black. Upon the death of a parent, they may wear white or lavender and white for a period of six months; a girl of fifteen or sixteen might wear gray.

MOURNING DRESS FOR MEN

The correct mourning dress for men is black suit, dull black shoes, black gloves, and white linen. Many men use a black band around the coat sleeve, but this is a fashion frowned upon by the fastidious. The custom grew out of the English practice of having the servants wear the black band in households that could not afford a complete mourning outfit.

The mourning dress for men is not so pronounced as that for women. No man of good taste carries a black-bordered handkerchief.

MOURNING STATIONERY

White stationery of a good quality is correct for the correspondence of people in mourning, and is preferable to stationery that is bordered with black. Indeed, black-bordered stationery is in poor taste unless the border is quite narrow. An inch-wide black border, for instance, shows poor taste; but there can be no objection to a border that is less than an eighth inch in width.

It is customary to send cards of acknowledgment to friends and acquaintances who have sent their condolences. These cards may be had at any good stationery shop. To intimate friends one would write a little note on one's personal stationery.

APPENDIX

FROM THE AUTHOR'S LETTER BOX

"My little girl will be eight years old next month and I am planning a birthday party for her. What entertainment do you suggest?"

Children are easy to please, and they are happiest when they can be natural and joyous, finding fun in their own way. The simplest sort of entertainment is best. You will find books at any public library that tell about the interesting games children like to play. It always adds greatly to the fun if prizes are offered to the winners.

"Is it considered good form to shake hands with gloves on, or must one say, 'Please excuse my gloves'?"

The phrase "Please excuse my gloves" has fallen into disuse and is no longer customary. Nor it is now correct to remove the glove before offering the hand, as this necessitates an awkward pause. Just shake hands and forget the glove.

"Are menu cards ever used at a dinner in a private home?"

Only if the dinner is a very formal and ceremonious one for some special occasion such as a golden anniversary.

"Please let me know the proper way to eat a sandwich, either plain or club. Should it be broken, as bread is, or bitten into?"

Sandwiches are taken up in the fingers and eaten without being broken or cut. They are the one exception

to the rule—one bites directly into them. Certain special kinds of sandwiches are more conveniently eaten by mouthfuls broken off with the blunt edge of the fork. The club sandwich is in this class.

"May long gloves be turned back at the wrist when dining in a restaurant, or must they be removed entirely?"

While it is not exactly incorrect to turn back the gloves at the wrist, it is certainly very much better to remove them. Fashionable society frowns upon so careless a custom.

"Is it proper for a woman to rise when a clergyman enters her drawing room? When leaving the room does she precede or does he?"

A hostess rises to greet every guest, man or woman. Women who wish to may show special deference to a clergyman by giving him precedence in entering or leaving a room.

"I am a Colonel on the Governor's staff. Is it permissible to have my title or rank printed on my visiting cards?"

A doctor, minister, judge, or a military officer has his cards engraved with an abbreviation of his title. The title on your card would be: "Col. John Blank."

"Is it considered improper to have married men as ushers at a formal wedding? May the best man be married?"

It is customory to have unmarried men as ushers, but by no means obligatory. The groom chooses his best friend to act as best man, irrespective of whether he is married or not.

"Who precedes when ascending or descending stairs, the man or the woman?"

The woman always precedes, both ascending and descending.

"Should a doctor be addressed in the salutation of a letter as 'Dear Doctor' or is it better to use the form 'Dear Doctor Blank'?"

Neither of the forms you mention is correct. The first is discourteous; the second awkward. The word "doctor" should be abbreviated in this manner: "Dear Dr. Blank."

"Would it be out of place to have flower girls at a simple home wedding where the bride wears an afternoon dress?"

The charm and beauty of an informal home wedding rest largely with its simplicity. Flower girls have no place at this type of wedding; a maid of honour or a bridesmaid should constitute the complete bridal escort.

"When passing a plate for a second helping, is it correct to leave the knife and fork on the plate?"

Yes. Under no circumstances should used silver be placed on the table cover.

"What is the most appropriate form of entertainment for young people—boys and girls between the ages of sixteen and twenty?"

Dancing is always appropriate and always enjoyable; musicales are excellent for the afternoon and private theatricals for the evening. At house parties for young people, arrangements should be made for tennis and golf parties, swimming in summer, ice-skating in winter, automobiling, etc.

"I have been invited to the Junior Prom at a man's college in a distant city. Having never attended one before, I do not know whether it is necessary for me to be chaperoned. I am twenty-four years old and a school teacher. The stay would be four or five days. I understand that many girls from my town will be there."

There was a time when it was not good form for a young woman to go to another town and remain for four or five days unchaperoned. But conditions have changed, and women—particularly business women—travel everywhere alone, stop at hotels, visit distant places. Since there are to be many young women at the Junior Prom, and since you are old enough to take care of yourself, there is no reason why you may not go unchaperoned. We suggest that you room with one of the girls from your town.

"May a white tie and vest be worn with a tuxedo?"

The white tie and vest are worn only with conventional full dress.

"Should the minister and his wife be invited to the wedding reception?"

It is, of course, the courteous thing to do.

"After attending the theatre with a young man, is it necessary for me to thank him for a pleasant evening?"

It is not necessary to thank a man for a pleasant evening unless he has in some way inconvenienced himself to be with you.

"What is the best way to serve potatoes that are boiled in their skins?"

Boiled potatoes should be served in individual dishes so that the skins can be left in the dish and the peeled potato conveyed to the plate on which the meat course is served.

"Sometimes we go to a restaurant after the theatre. What is correct to order?"

What one orders for an after-theatre dinner or supper depends entirely upon the place to which one goes. Whatever seems desirable on the menu may be selected.

"Should a woman tip the bell-boy who pages her for a telephone call in a hotel lobby? How much is customary?"

It is expected that the bell-boy be tipped at least 10 cents for paging a guest in a hotel.

"I have seen asparagus eaten with the fingers. Is this correct?"

No. The fork should be used.

"At a formal dinner, may a guest leave before the last course is served? If it is a woman guest, should the hostess leave the table and see her to the door?"

It is discourteous for a guest to leave before a dinner or luncheon is over. If it is absolutely necessary to do so, the guest rises at an opportune moment, expresses brief regrets to the company, and leaves. The hostess does not leave the table as this would be discourteous to the other guests.

"When thanking someone for a favour or a courtesy, do you say 'Thanks' or 'Much obliged'?"

Neither. The correct phrase is "Thank you."

"I expect to be married next month and I want my wedding to be very simple and informal. Only relatives

will be invited. Will you please let me know whether my invitations may be written, or must they be engraved?"

Simple, informal notes penned on personal stationery are quite satisfactory. It is nice to issue announcements to friends and acquaintances after the wedding, and it is always best to have these announcements engraved.

"Sometimes a young man with whom you have been dancing will say 'Thank you' when the dance is over. What is the correct thing to say in acknowledgment?"

Stiff, stilted phrases are never advisable because they are so obviously forced and artificial. If you do not know what to say, say nothing. A smile or friendly nod is sufficient acknowledgment.

"Are sugar tongs always used with loaf sugar, or is it proper to use the fingers?"

The sugar tongs should always be used.

"Does a woman guest at a bridge party remove her hat and wraps?"

Certainly. It is very much more comfortable to play without one's hat on, and the new etiquette is sensible before it is fashionable.

"Is it necessary for a man to rise when another man enters the room?"

Not unless the newcomer is elderly or distinguished.

"My daughter will be married next month and we plan to have a rather formal ceremony at church. Would it be proper to have both brother and sister, both older than she, for maid of honour and best man?"

While it is not customary, it is not incorrect. Very often an older sister of the bride is her maid of honour, but generally the best man is a special friend of the groom and no one from the family. However, there is no real reason why the bride's brother may not be the groom's best man.

"Should wedding announcements be issued before or after the ceremony?"

Invitations are issued before, announcements after, a wedding ceremony.

"Would it be proper for the groom and best man to wear tuxedo suits at an afternoon wedding?"

No, it would not. Groom, best man, ushers, and guests wear ordinary business suits if the wedding is informal, conventional cut-aways if the wedding is formal. At a summertime afternoon wedding in the country dark blue coats with white flannel trousers may be worn.

"What is the correct way to eat charlotte russe?"

The spoon may be used for cream or ice-cream filling. The cake foundation is taken with the fork.

"I would like to know the correct size for dinner, luncheon, and breakfast napkins."

Dinner napkins are usually about 22 inches square, though frequently they are about 24 inches square. Both breakfast and luncheon napkins are about 12 inches square.

"I expect to be married in a plain tweed suit. What do you suggest that my bridesmaid wear?"

When the bride wears travelling attire, the bridesmaid should wear a plain tailored suit or dress. She does not carry flowers but may wear a corsage bouquet.

"Newcomers to our town were introduced to me at church. If I send a tea or luncheon invitation to them, is this considered the same as a first call?"

An invitation is not equivalent to a first call. Indeed, it is not good form to issue invitations at all until a first call has been made.

"Is it necessary to send invitations to the men and women who will take part in my bridal procession—for instance, the ushers and bridesmaids?"

Although invitations are not exactly necessary, it is more courteous to send them.

"Is bleached or unbleached linen better for towels and tablecloths? I expect to make these items for my trousseau."

Bleached linen is pure white, but unbleached linen is preferable because it wears better and gradually launders white. The bleached linen is more expensive.

"Do service plates remain throughout the dinner, or are they removed after the first course is served?"

Service plates are removed, ordinarily, when the entrée is served. It is at this point that warm plates are placed before each guest for the meat course.

"We were discussing this problem the other day and came to no definite conclusion: Should a man ask permission to smoke when he is in the company of women who smoke also?"

If the women are smoking it is not necessary. If they are not smoking, the gentleman will first ask permission even though he knows that they smoke. This problem grows out of the changing order of things, and as yet no definite or general rule has been adjusted to it.

"If a woman has been shopping and she meets a young man she knows, should he offer to carry her packages? And if he offers, should she accept?"

Men in uniform are not supposed to carry packages, but other men may offer to carry heavy bundles for women they know and whom they chance to meet. The woman may accept or decline as she likes.

"Do women wear hats in opera boxes in the evening? Do they at matinées?"

Hats are not worn by women in opera boxes in the evening. They are worn in the afternoon.

"What is the correct way to eat celery?"

Celery is taken in the fingers and the stalk bitten into. A reprehensible habit is to dip the tip of the celery into a dish of salt. A little salt should be placed on one's plate for this purpose.

"May a hostess ever invite a woman to a musicale, a supper party, a theatre party, or any other social function without her husband. Is it necessary for husband and wife to attend functions together?"

The woman who loves music may be invited to a musicale without her husband, who finds music boring. Similarly, the woman may be invited to parties and entertainments alone if the hostess wants her alone. Custom and convention, however, make it almost invariable that husband and wife be invited together.

"How should a gift be acknowledged that is received, not from one person, but from a group of persons—such as a group of club members or a society? Should each member receive an individual note of thanks?"

In acknowledging a gift received from several people only one note of thanks is necessary. It should be addressed to "The Members of the Ladies' Club," or whatever it happens to be. Individual letters or cards of thanks are not in good form.

"I have no servants. How can I manage a formal dinner?"

You can't. No one without a faultlessly appointed house and a staff of well-trained servants should attempt a formal, ceremonious dinner. The only kind of dinner you should attempt is a simple, informal one with guests carefully selected for congeniality.

"A few days ago I was at the home of a relative and a very interesting young man was introduced to me. He asked if he might call and I said yes. Instead of calling he sent me a letter and in it he asks me to attend the theatre with him. Would it be permissible for me to accept?"

Yes, but it would be advisable to have the young man call on you at your home first. It would be entirely permissible for you to write him a few words and invite him to tea or luncheon some day. Be sure that your invitation reads, "Mother will be glad to have you for tea on Wednesday . . ." as a well-bred young lady does not invite people to her mother's home without her mother's knowledge and approval.

"What is the most fashionable hour of the day for dinner?"

Between half-past six and half-past seven in the country; an hour later in the city.

"How long do guests generally remain after dinner?"

Sometimes dinner guests who are in a hurry to attend some other function leave a half-hour after dinner; other dinner guests, in an interesting discussion, remain two or even three hours. This is a matter dependent upon circumstances rather than etiquette.

"Do formal dinners begin later than informal dinners?"

Yes, generally a half-hour or so. Most formal dinners begin at about eight o'clock.

"Who should give the bride away when there are no near relatives? In my case, I have no parents and no brothers."

If you have no near relatives, an old friend may attend to the duty of "giving you away" at your wedding. Perhaps the old family physician, or the lawyer with whom your father grew up. Use your own judgment in this matter.

"As a child I was always taught that it was polite to leave something on the plate and I was warned against 'cleaning the platter.' Is it still a custom to leave something on one's plate at dinner to be polite?"

No. This is simply a nursery warning to keep children from showing greediness. In an adult world, sensible people eat as much as they like or as little as they like, it being assumed that they have enough good manners and good judgment to eat heartily without appearing greedy.

"I would like to invite my friends to a dance at my home. At what hour should the dance begin? I would like it to be after dinner, and I am planning to serve refreshments at about midnight."

Dances generally begin at nine-thirty or ten o'clock. It would be nice to have a midnight supper.

"A young man has been calling on me for three months and he always brings me gifts. Is it wrong of me to accept them? What sort of gifts may I accept?"

Expensive gifts should not be accepted. Flowers, candy, and books are acceptable.

"A few days ago, in a public restaurant, I saw a young woman assist the man with whom she had been dining with his coat. Was this proper?"

No. Such conduct is forward and unconventional. The waiter or butler assists the man with his coat, or he puts it on himself.

"At a dance recently a young man asked to be introduced to me. My brother, who knew him slightly, brought him over and presented him. We danced together and I found him very objectionable. The next time he asked me to dance I refused. Was this discourteous, or was I justified in refusing?"

If the man's manners were objectionable to you, you were justified in refusing to dance with him. We hope, however, that you did not refuse bluntly; it is so much better to make a polite and tactful excuse.

"I am going abroad for a year and I would like to have a little reception for my friends before I leave. What do you suggest?"

A farewell tea would be interesting—or you could make it a luncheon or supper. Have it in the afternoon if it is to be informal; in the evening if it is to be formal. Prepare yourself to deliver a little farewell address, and have attractive favours for the guests by which they can remember you while you are away.

"We have given a linen shower to a young woman who is soon to be married, and now we would like to give her a

book shower. Is it incorrect for one group of friends to give two showers to the same bride-to-be?"

Not at all. This is a matter best determined by personal wishes, not by etiquette.

"Should telegrams of congratulation be sent to the house or the church on the occasion of a church wedding?"

To the church, so timing them that they arrive after the ceremony and not before.

"Please tell me what kind of flowers to use on the dinner table in early autumn. I live in a small town and there are no large florists near by."

In early autumn, in country and suburban homes, there can be nothing more charming and effective than goldenrod and purple asters gathered from the fields by the hostess and her guests during the afternoon. Daisies are cool and pretty, but should be so arranged that they do not look ragged.

"How long do guests remain at a house party?"

Precisely as long as the invitation says. Sometimes guests are invited for a week-end, sometimes for a longer period. They never remain longer than the period specified in the invitation unless asked to do so.

"My friends have given me a lovely shower, and I would like to show my appreciation by entertaining them in some way. I thought of a theatre party. Do you think that would be suitable?"

Yes, indeed. A theatre party would be excellent. Or you might give a little luncheon, a tea, or a dinner.

"Is it correct to wear diamonds to a formal afternoon wedding?"

No. Well-bred people wear diamonds only in the evening when the occasion is an elaborate and ceremonious one.

"Please tell me just what an entrée is and when it is served?"

An entrée follows the soup course. Generally it consists of fish, devilled tongue, chopped eggs and liver, or something of a similar nature.

"What sort of dishes are served at a buffet supper? Are any of them hot?"

Buffet suppers almost always consist of cold dishes, although the hostess, if she wishes, may serve hot bouillon before the sandwiches.

"At a bridge or card game, is it bad manners to watch the players? What about golf and tennis?"

It is not bad manners to watch a card game in a home where one is a guest, but strangers do not, if they are well bred, watch a card game on a porch or lawn. It is hardly necessary to add that remarks, criticisms, etc., are rude and disturbing to the players. When watching outdoor games, one must be careful not to crowd the players.

"May the hostess join in the game at a card party?"

Yes, if she can do so without neglecting her guests. A courteous hostess does not play if one of her guests who would like to play is out of the game.

"Do women ever dine at men's clubs?"

Not generally, but when there are special rooms set aside for this purpose they do. Some clubs are closed to women during the week but admit women to luncheon and dinner on Saturday.

"I lost my mother eight months ago and I am still in mourning. At my wedding, which takes place in a few weeks, shall I wear all black? What is correct?"

It is always best to postpone the wedding, of course. But if this is not possible, wear all white and return to your mourning clothes after the ceremony.

"What is the proper colour for boy babies? I want to make a little sweater for a baby that has just arrived."

Blue is for boys; pink for girls.

"When services are held in the salon on board ship on Sunday, do women wear hats as they would if they attended church ashore?"

While it is better form to wear hats, women exercise their own judgment in this matter. As the ship is one's temporary home it hardly seems incorrect to appear hatless.

"A young woman that I know is very fond of animals and has often expressed a wish for a pet dog. Would it be incorrect for me to give her one for her birthday?"

If you have known her for quite a while and if you are sure that she will welcome the gift there is no reason why you may not present it. The dog should not be a very valuable one, as the young lady would be likely to feel obligated.

"What is suitable to serve at a party for young children?"

Simple foods such as cereals, eggs, vegetables, chicken sandwiches, pudding, fruit, milk, cocoa. Tea and coffee should never be served to young children. Of course, no party for youngsters is complete without ice cream and cake.

"We are giving our parents a dinner on their golden anniversary, and the question has come up as to who shall make the toast. Is there any rule about this?"

It is customary for the eldest son to make the toast, and if there are no sons, the eldest daughter. Sometimes the youngest grandson makes a little toast, too. Frequently an old friend of the family makes a little speech in honour of the "bride and groom."

"We had an argument recently as to how a banana should be eaten when it is served whole in its skin. Some said it should be bitten into; others said it should be broken off piece by piece and so conveyed to the mouth. Which is correct?"

Neither. The banana is not a finger food, and the proper way to eat it is to strip off the skin, place the fruit on a dessert plate, and cut it into mouthfuls with the side of the fork.

"Is it good to give young children an allowance?"

Yes, because it gives them training in the handling of money and teaches them the value of it. Allowances for young children should be quite small.

"What is the correct form of announcement to use when a wedding is broken off and invitations have been issued? I want to send cards to all my friends who have been invited."

The correct form is as follows:

Mr. and Mrs. John Blank
announce
that the marriage of their daughter
Katherine
and
Mr. Henry Smith
will not take place

"I am giving a rather large house party and I would like to know if it is necessary to have separate rooms for every guest. May I put a man and wife in a room together?"

Yes, if you are certain that they occupy quarters together when at home.

"Are radishes taken with the fingers or with a fork?"

With the fingers, as olives are taken.

"Is there any ceremonious social function that can be held at about four o'clock in the afternoon?"

Fashionable women sometimes have formal luncheons at four o'clock. The table is laid as for dinner, with a centrepiece and candlesticks, but small doilies are used at each cover instead of a tablecloth. The menu is very much lighter than a dinner menu.

"Should the ushers at a wedding be friends of the bridegroom or friends of the bride? Please solve this problem for us."

It is scarcely a problem. The ushers are chosen by the young couple from among their friends and relatives, and there is no rule as to whose friends they shall be.

"I am having a fairly large church wedding. Would it be proper to have a maid of honour and a matron of honour both?"

It is only at very elaborate formal weddings that both maid and matron of honour are included in the attendants.

"What is the best way to introduce a stranger to my friends in town when she comes to visit me for a week or two?"

An afternoon tea party is always appropriate to introduce an out-of-town guest. Luncheons and theatre parties are appropriate also.

"Is it necessary to have a train on a bridal gown?"

It is customary but not absolutely essential. The bride uses her own taste and judgment in this matter.

"I would like to know whether or not it is rude and ill-bred for a woman to smoke in a public restaurant."

It is rude only if the smoke is annoying to others or if the management objects. Well-bred women smoke in the most fashionable hotels and restaurants without giving the matter a thought, but they refrain from smoking where they know the custom is frowned upon and will cause annoyance to others. In a word, sensible women suit the custom to the occasion and combine good manners with good judgment.

"How long after the death of a friend should cards of condolence be sent to the family?"

Not too soon. At least a week should elapse before cards are left at the door or sent through the mail. Letters and cards should be brief and tactful.

"Many of my friends have expressed a desire to see my wedding gifts. How can I arrange this?"

A Trousseau Tea would be nice. It is quite simple and informal in character, invitations being made by cordial note or friendly word. The friends of the bride-to-be gather in the drawing room of her home for tea and sandwiches, and throughout the afternoon the gifts are on display in a separate room.

At a formal dinner, fruit is served in individual dessert plates. It is only at an informal dinner that it is permissible to place a large bowl of fruit on the table, from which the guests help themselves.

Try to remember the names of the people to whom you are introduced. It is unflattering to say, "I have forgotten your name."

At an informal tea, refreshments are served in the drawing room, on the porch, or on the lawn. At a formal tea, refreshments are generally served in the dining room. But at a tea of any kind, refreshments should never be so substantial that they interfere with the dinner hour.

When bouillon is served in two-handled cups it is taken directly from the cup. But when it is served in a one-handled or no-handled cup, a spoon is used.

It is customary for the wedding day to be fixed tentatively at least before an engagement is announced. However, this is a matter best decided by the young people themselves, and the sensible new etiquette does not attempt to say when an engagement should be announced or how long a period should elapse between the engagement and the wedding.

In acknowledging an introduction, do not use such expressions as "Please to know you" or "How do?" These are incomplete sentences and incorrect. The proper forms would be, "I am pleased to know you" and "How do you do?"

Tradition and custom have given the bride the privilege of selecting the church where she is to be married and the clergyman she wants to officiate. It is the bride's privilege also to set the day of the wedding.

Children under twelve years of age should not be dressed in mourning. A child from twelve to sixteen years of age is dressed in mourning for a parent only. The mourning is not all black, as for an adult, but black and white or gray.

Well-bred people do not thrust the tip of a fork or knife into a dish of salt provided for general use. A tiny salt-spoon is usually provided for this purpose, but if it is overlooked, a clean teaspoon should be used.

It is no longer considered the best form to use the initials R.S.V.P. on cards or invitations, as the well-bred person knows enough to acknowledge correspondence without being asked to do so.

People who live in the country should not try to emulate their city neighbours in matters of entertainment. Simplicity has a wholesome charm of its own. A mass of goldenrod and purple asters is more effective on the country table than a cluster of hot-house lilies.

Hats are not worn with formal evening gowns. The one exception to this rule is at a formal wedding where, for the sake of effect rather than fashion, the bridesmaids wear large hats to match their gowns.

Silver is placed on the table in the order in which each piece is to be used. For instance, if an oyster course is to be served first, the oyster fork is placed at the extreme left, farthest from the plate.

Frankness and candour in speech are fine, but not the unthinking, reckless kind of frankness that hurts others.

He is rarely popular who, in his conversation, makes others feel unhappy or uncomfortable.

Sensible women do not accept the moving pictures as an index to style. The actress may be wearing gowns that are beautiful, effective, but they may not be in good taste.

Upon arrival in a strange country, a traveller immediately asks to be driven to whatever hotel he has previously decided upon. Here he registers, using the same form that appears on his visiting card and adding to it the name of the city from which he has come.

In a public restaurant or dining room it is not customary or correct for the woman to give her order directly to the waiter. The man who is with her consults her as to what she would like to have and then gives the order to the waiter in attendance.

If a woman enters a hotel with her husband, he registers for both. But if she enters with her brother, with whom she is travelling, she herself registers directly below the name of her brother.

In a wedding announcement or invitation, a man's title is used just as it is on his visiting card. He is called "Dr. Blank" and not "Mr. Blank."

The engagement ring is worn on the third finger of the left hand. On the wedding day it is removed and placed on the corresponding finger of the right hand, so that the proper finger is left free for the wedding ring.

American tourists should learn the values of foreign money, otherwise they are likely to make costly mistakes. Banks in foreign countries are always glad to supply the necessary information.

The correct hour for children's parties is three o'clock. The party should not last longer than about six o'clock. For older children, the hours may be from four or five until eight o'clock. Arrangements should always be made for very young children to be returned safely to their homes.

At a garden party, the hostess receives on the lawn. The guests drive up to the door of the house, are directed upstairs to deposit their wraps, and are then shown to the part of the grounds where the hostess is receiving.

A marriage license has no legal or binding effect until after the marriage ceremony. When the state law demands a license, it should be obtained by the groom and given to the officiating clergyman a day or so before the wedding.

A man who is standing with a woman in the ballroom and chatting with her when the music begins should ask her to dance. It would be discourteous to leave her standing there while he goes to seek another partner. If the dance is already promised, he can manage by finding the woman with whom he has been chatting a comfortable place among her friends, or a partner from among his friends.

After a change of address it is customary to issue cards to all one's friends and acquaintances. The postal authorities should be notified also.

An accident at the table, such as the breaking of a cup or the overturning of a glass of water, should not be the signal for profuse apology and confusion. A simple word of apology to the hostess is all that is necessary.

Sometimes a guest has an accident while being entertained at a house party. A man may be injured on the tennis courts; a woman may fall from a horse; a child

may be struck with a ball. Under such circumstances, the hostess does not incur the expense of telegrams, medical treatments, etc., but the guest does.

It is rude and ill-bred to interrupt a conversation to introduce a newcomer. Courteous people wait until the conversation has ceased before venturing to present the stranger to the group.

It is not advisable for a young woman to ask a man to call at her home until she has been in his company several times and is quite sure that she wishes his friendship.

The well-bred person does not make comments on food, even to praise. The terrapin may be the finest you have ever tasted, but you must not say so. The chicken may be tasteless and unseasoned, but if you are well-bred you do not mention it to your hostess. This does not apply, of course, to simple, informal dinners where the hostess and guest are intimate friends.

When a large party is to dine at a hotel, the table should be reserved and the dishes selected in advance. This will save confusion and waste of time.

If you are planning an elaborate church wedding you will find that the minister in charge is especially qualified to give advice. He officiates at many weddings and is able to tell you authoritatively what to do and what not to do.

Don't introduce people to each other unless you are quite certain that it will be agreeable to both. Indiscriminate introductions show a lack of good judgment—and of good manners. The introduction in its finer sense is not a mere convention: it is the corner stone of friendship.

It is a mistake to teach children "party manners." If they are to be well bred at all, they must be so at all times. Whether guests are present or not, their table manners

should be faultless, their speech correct. The chief beauty of perfect manners in children is that they are so habitual as to be a natural part of the child personality.

The most attractive and convenient way to serve tea in the afternoon is with a tea wagon. It is not in the room when the guests arrive, but is wheeled in at the proper moment. The most appropriate tea wagons are those provided with special trays for muffins and cakes.

Nothing so quickly betrays ill breeding as unfairness in games. The man or woman who cheats at cards, or who is unfair on golf links or tennis courts, is not honoured or respected by others.

If you neglect to return a first call within two weeks, or fail to explain by letter why it cannot be returned, your new acquaintance has every reason to believe that you do not wish to continue the friendship. Don't neglect your social duties if you wish to be popular.

Doctor Crane says, "Extravagance is the greatest vulgarity." Any one can fill his or her wardrobe with many fashionable dresses, blouses, suits, hats; but the really well-bred, sensible person selects just enough for personal needs, never purchasing more than can be afforded.

Before leaving a hotel at which she has been stopping, the woman who travels alone should notify the desk and ask to have her bill sent to the room.

The two chief features of children's parties should be simplicity and a surprise combined with suspense. Children are delighted beyond measure when a surprise is promised. It may be a Jack Horner pie filled with gifts, an exciting donkey game, fancy ices, new games, moving pictures with a home camera.

Courtesy is the unwritten law of the golf links. The well-bred person does not speak or move while a player

is making a drive. An unpardonable sin of the links is to play through the game of persons playing ahead, unless permission has been accorded.

A late-comer at dinner should apologize not only to the hostess, but to the person who was to have been his or her dinner partner. Wordy explanations are unnecessary, and constant recurrence to the subject is in poor taste.

A little while before the ship reaches the dock, cordial farewells should be made to those with whom one has been friendly. It is best to make one's adieux before the ship docks, to avoid confusion. Frequently cards are exchanged by those who have enjoyed particularly each other's company.

A woman always precedes when entering cars, trains, etc. But it is customary for the man to precede when alighting so as to be able to assist her.

It is not the best of taste to ride in a subway or street car in evening dress. The man who accompanies a woman in evening dress to a ball or dance should provide proper conveyance—either his own automobile or a taxicab.

It is not customary to invite people to a church funeral. Any friend or acquaintance may attend, but those attending should be sure to be in their places at church before the funeral procession arrives. Any loud talking, noise, or laughter on this occasion is distinctly ill bred and unkind.

At a public restaurant or tea room where tea is served in pots, the man and woman who are dining together allow the waiter to pour for them. If the waiter does not attend to this duty, the woman pours the tea.

Sometimes women who do not dance accept dance invitations for the sake of hospitality. To avoid feeling out

of place and awkward, these women who do not dance should get together in informal little groups and chat with one another. If they remain alone, in the manner of the wallflower, they will make themselves conspicuous.

One of the most pressing duties that confront the young bride upon her return from the honeymoon is the correct acknowledgment of gifts. The only proper way to acknowledge a wedding gift is to send a personal note to the donor. The printed card of thanks carries a note of discourtesy.

The butler stands at the left of the guest when serving, but removes plates from the right. No plate for any course should be removed until everyone has finished.

Flattery, of a tactful sort, is sometimes useful in conversation. But too much flattery is like too much sugar: it sickens.

Clever hostesses provide small, sharp steel knives when they serve corn on the cob. These enable the guests to cut off the kernels quickly and easily, and eliminate the discomfort that usually attends the eating of this most delectable vegetable. Of course, corn on the cob is never served at a formal dinner.

If addressed by a stranger seeking information regarding a certain street or number, show a cheerful and kindly interest. It is perplexing and often embarrassing to be in an unfamiliar town or country, and whatever information you give should be given in a courteous manner.

People of good taste do not use postcards for social correspondence of any kind. The greeting cards sent out at Christmas, Thanksgiving, Easter, and other holiday seasons are an exception to the rule, but are made more acceptable by being slipped into an envelope.

The country church may be decorated for a June wedding with apple blossoms, daisies, white lilac, wistaria. An autumn wedding can boast such decorations as chrysanthemums, goldenrod, hydrangeas, or just simple red and gold leaves.

Guests do not talk to the maid who is serving at the table except to ask for something that is lacking or refuse something that has been offered. Every request or remark to a servant by a guest should be courteous and polite. Only the exceedingly ill bred are rude to other people's servants.

Americans in England should stand at the theatre or opera when the national anthem, "God Save the King," is sung, or while the rest of the audience stands in respect for a member of the royal family who is not yet seated.

The hostess who invites friends to a tennis game should be sure that her courts are in good condition. It is her duty to supply the net, balls, and racquets, although some enthusiasts prefer to use their own racquets. Usually the hostess plays one set.

In making introductions, do not use stilted phrases, but those that are natural. To-day, simplicity is the keynote in introductions, as in everything else.

At a formal or an informal dinner, the host and hostess make all guests known to one another before leading the company to the table. It is neither graceful nor good form to introduce after the guests are seated.

Highly polished nails, nails that are too much coloured or too much varnished, are in poor taste. Nails should be immaculate, of course, well-shaped, and dull polished.

A sick servant is taken care of by the mistress, who pays all doctor bills, nurse bills, medicine bills, etc. A servant

injured in the performance of household duties must be taken care of also.

It is not the best of taste to be elaborately dressed in a public place, with the exception of a box at the opera. Well-bred people never try to attract attention to themselves.

Many people like to send their friends *bon voyage* gifts of flowers, books, fruit, or candy when they are going away. The address on packages sent to steamers should include the name of the vessel, the name of the line to which it belongs, and the number of the pier.

People who travel abroad frequently take their children with them. If a nurse goes along, she should be always with her charges—eat with them, walk on deck with them, and be responsible at all times for their conduct.

THE END

INDEX

Abroad, dress for, I 277; etiquette, I, 62; etiquette, in England, I, 63-66; in France, I, 66; in Spain and Italy, I, 66-67; travelling II, 191-192; tips, II, 199; the trip, II, 191-192.
Accidents, at table, II, 110-111.
Addressing royalty in England, I, 63; titled personages in England, I, 64-65; the English clergy, I, 64-65; the English judiciary, I, 65; titled personages in France, I, 67; shopkeepers in France, I, 67; the President and the President's wife, 68.
Addressing. See also *Letters* and *Servants*.
Afternoon tea, history of, II, 117; invitations for, I, 207; serving of, II, 118, 121; dress for, I, 270-271; the bachelor girl's, II, 186-187.
Anniversaries, golden wedding, I, 188; wedding, letter of congratulation on, I, 162; silver wedding, I, 188; wedding, table of, II, 62.
Announcement cards, for births, I, 130, II, 1; deaths, II, 225; engagements, I, 129; wedding, I, 185; stationery for, I, 185.
Announcing guests, II, 207.
Appendix, letter-box, II, 241-259; eti-quettes, II, 261-270.
"At home" day, the old-fashioned, I, 137-138; cards indicating, I, 127; time of receiving on, I, 138; greeting of hostess at, I, 139; tea for, I, 139; at an apartment, I, 139; for bridal couple, II, 42; instructions to servants on, I, 139; never on men's cards, I, 122.
Attendants. See *Weddings*.
Automobile, seating the woman in the, I, 101.
Automobile parties II, 156-157.

Bachelor, the, as host, II, 187-189; host at automobile party, II, 188, at a buffet supper, II, 188, at dinner, II, 188, at a theatre party, II, 188, at a yachting party, II, 188, honorary hostess for, II, 188-189; social obligations of, II, 189; women calling upon, II, 189; cards for, I, 122.
Bachelor girl, 183-187; in business, II, 184; as hostess, II, 186-187; prefers career to marriage, II, 184; in the professions, II, 184-185; theatre parties of, II, 187; studio or apartment of, II, 185-186.
Balls. See *Dances*.
Ballroom, at ease in, II, 181-182; etiquette of the, II, 178-180.
Baronet, I, 64.
Beauty, expression of, I, 91-92.
Best man, II, 51-52, 58; dress of, II, 73.
Birth, announcement cards for a, I, 130; II, 1.
Bouquet, bridal, II, 57, 59.
Breakfast, after a wedding, II, 141; the Easter, II, 138; calls after, I, 143; formal and informal, II, 128, 131; invitation for wedding, I, 181; menu, II, 131; service of, II, 128; outdoors, II, 163.
Breeding, final test of, I, 92.
Birth, letters of congratulation on, I, 162.
Birthday, letter of congratulation on a, I, 161.
Bride, acknowledgment of gifts, II, 78; showers, II, 87; approaching the altar, II, 52; bouquet, II, 57, 59, throwing of the, II, 59; breakfast, II, 53; calls upon, I, 120, 135; ceremony at church, II, 52, at home, II, 54; the Easter, II, 141; informal dress of, II, 71-72; leaving the church, II, 52; music at wedding of, II, 52; procession, II, 52; reception, at home of, II, 53; reception, II, 55; rehearses for wedding, II, 56; returning calls, I, 135, 141; rice thrown after, II, 55; rôle of parents of, II, 48; St. Valentine's shower for, II, 136; the trousseau, II, 62-72; wedding gown, II, 69-70; the widow a, II, 61-62; veil, II, 70-71; at silver and golden weddings, II, 62-63.
Bride's father, II, 52, 58, 61.
Bride's mother, II, 57.
Bridesmaids, II, 52, 54, 72, and the bride, II, 55; who should be, II, 55 See *Maid of honour*.
Bridal showers, II, 83-84.

Bowing, in public, I, 96-97.
Box at theatre or opera, I, 273; dress for, I, 273.
Bridge, II, 165; St. Valentine's, II, 136.
Business, calls, II, 220; courtesy an essential in, II, 215-219; introductions, leave-taking, I, 85; personal appearance in, II, 220-221; three ways of seeing a man on, II, 219; women in, II, 221, 222; dress for I, 274.
Butler, announcing guests, II, 207; dress of, II, 209; duties of, II, 209-210; how to address, 205.

Cake, wedding, II, 141.
Calls, after a wedding, I, 134-135; asking permission to make, I, 141; before eligibility to receive wedding invitation, I, 134; between intimate friends, I, 142; formal, I, 132; greeting at and length of formal, I, 143-144; hours for formal, "at home," I, 142; hours for informal, "at home," I, 142; hour of, of condolence, etc., I, 143; in small towns, I, 142; leave-taking at expiration of, I, 144; limitation of the morning, I, 143; making and receiving, I, 144-145; made by wife, I, 140; men's, of condolence, etc., I, 139; men's, upon hostess, I, 139-140; neglect to return, I, 141-142; of man on young woman, I, 141; of obligation, I, 133; on days "at home," I, 137-138; time for men's, I, 139; by proxy, I, 144;
Cards, to announce births, I, 130, II, 1; to announce engagements, I, 129; to announce weddings, I, 129; for "at home" days, I, 127; correct form of, I, 121-122; for the débutante, I, 125; for divorcees, I, 125; with flowers, I, 128; how many to leave when making formal call, I, 135-136; leaving of, I, 135; leaving, loosening of old rules, I, 135; limitations of joint, I, 125-126; for the married, I, 124; man's social, I, 122; man's business, I, 130; professional, I, 131; of motherless girl, I, 126; mourning, I, 130; origin of P. P. C., I, 129; rules for uses of when calling, I, 137; special, I, 129; sizes of, I, 122; to send message, I, 128; professional titles on, I, 124; titles on, for women, I, 124-125; turned-up corner of, I, 136; use of "Jr." and "Sr." on, I, 125; use of, in strange city, I, 128; use of titles on, I, 123; uses of visiting, I, 127-128; visiting, where placed, I, 136; for widows, I, 124; with wedding gift, I, 128.
Card parties, II, 152-153; evening, a little supper at, II, 154.
Chaperon, the, II, 29; for the bachelor girl, II, 186, 187; for women calling on bachelor, II, 189.
Chauffeur, care of, when touring, II, 211; dress and duties of, II, 210.
Children, answering questions of, II, 27; amusements for, II, 24-25; announcing birth of, II, 1; at table, II, 14-18; attitude of, toward servants, II, 205-206; books for, II, 22-24; clothes of, I, 276; desirable playmates, II, 25-26; early training of, II, 8-14; four kinds of parents of, II, 21-22; home life of, II, 9-10; keeping promises to, II, 27; importance of parental example, II, 9-10; punishment and reward of, II, 18-21; reading aloud to, II, 27.
Children's parties, I, 213-216.
Christening at church, II, 3-4; at home, II, 5; godparents, II, 3; invitation to, I, 212.
Church christenings, II, 3-4; funerals, II, 228, 231; weddings, I, 179-180; II, 48.
Clergymen at christening, II, 3-4; at funerals, II, 224; at weddings, II, 52, 57, 58, 62; fee of, at weddings, II, 48.
Coffee, at breakfast, II, 128; at dinner dance, II, 176; individual service, II, 129; at radio dance, II, 174.
Cook, the, II, 208, 213.
Coming out, functions of, II, 30-34.
Concerts. See *Musicales*.
Condolence, calls of, I, 143; calls of, by men, I, 139; letter of, I, 158-160; sending flowers with card, I, 159.
Congratulations on birth of a child, I, 162; II, 1-2; on a birthday, I, 161; on engagements, I, 161; on wedding anniversary, I, 161.
Conversation, bores in, I, 249; at dinners, I, 251-252; courtesy in, I, 245-246; drawing-room, I, 249-251; discourtesies in, I, 246; extremes in, I, 246; friendly discussions in, I, 248-249; gossip has no place in, I, 246; ideal in, I, 247-248; introductions during, I, 81; leads in, after introduction, I, 252; pleasing manner in, I, 243-244; a prime social requirement, I, 240-242; secret of success in, I, 242; with servants, I, 252-253; tact in, I, 242-243; tête-à-tête, I, 253-254; what it is, I, 256-258; wit and humour, I, 255-256.
Correspondence. See *Letters*.
Courtesy, a last word about, I, 104-105; in public, I, 94-96; in the street, I, 94-96; to women, I, 96.
Costume balls, II, 176-177.
Cremation, II, 234.

Crests, I, 150.
Custom, conforming to, I, 43.
"Cutting in," II, 180.

Dances, ballroom, II, 181-182; dinner, II, 175-176; dinner, invitations for, I, 190-191; costume, II, 176-177; "cutting in," II, 180; débutante, I, 191-192; II, 174-175; invitation for, I, 191-192; dinner, I, 190-191; formal, invitation for, I, 189-190; the guest who does not dance, II, 181-182; introductions at, II, 175, 179; subscription, invitations for, I, 192-193; music, II, 173, 174; on board ship, II, 199; the old and new, II, 170-171; public, I, 194-195; refreshments, II, 172; the radio, II, 174; St. Valentine's masquerade, II, 137; simplicity of the new, II, 171-172; subscription, I, 192-194, II, 177-178.

Death, announcement of, II, 225; expressing sympathy, II, 226; seclusion following, II, 226-227; uses of flowers in connection with, II, 225-226; when wedding is pending, II, 60-61;
Débutantes, II, 29-35; behavior of, II, 34-37; "coming out" dance for, II, 32-33; formal tea for, II, 121; formal tea at home of, II, 34; introduction of, to society, II, 30-31; invitation of, II, 34; luncheons and teas for, II, 33-34; the old and the new, II, 29-30.
Decorations, Christmas, II, 149-150; for Hallowe'en, II, 143, 145; home, II, 143; house, for home wedding, II, 54; novelty in, II, 134.
"Different," on being, I, 50-51.
Dining car, and woman travelling alone, II, 197.
Dinners, at hotels, I, 198-199, II, 157-158; candle-light at, II, 98; Christmas, II, 149-152; entertainment after, II, 104; formal, dress for, I, 273; engagement, breaking a, I, 202; entertainment after, II, 104; formal, ornaments for, II, 97-101; growing simplicity of, II, 95-96; host and hostess at, II, 101; informal, at restaurants, II, 107-108; informal, without servants, II, 105-107; informal, I, 197-198; in honor of a celebrity, I, 197; invitation for, I, 195-204; invitations for, II, 96; late-arrival at, II, 116; Lincoln's birthday, II, 133; place cards at, II, 102; refusing a dish at, II, 115; requesting invitations for a stranger, I, 203; serving at formal, II, 102-104; setting table for, II, 96-101; Thanksgiving, II, 146-149; St. Valentine, II, 135-137; Washington's birthday, II, 134-135; without servants, II, 105-107.
Dinner dances, I, 190-191; II, 175-176.
Divorce, II, 90-93.
Dress, aboard ship, I, 277; appropriate, I, 270-272; for the business woman, I, 274-275; color in, I, 266-267; Court, I, 66; for the débutante, I, 275; evolution of, I, 259-260; for formal dance, I, 272-273; for formal dinners, I, 273; ease in, I, 277-278; chief essential in, I, 276-277; fads in, I, 262-263; fashions of, I, 260-262; for golf or tennis, I, 277; the greater fault in, I, 278; for men, I, 283; for the older woman, I, 273-274; ornament in, I, 276; on the train, I, 277; for riding, I, 277; safe rule in, I, 264-266; in the South, I, 277; suitability to type or figure in, I, 268-269; taste in, I, 263-264; theatre and opera, I, 273.
Duty call, I, 133; when unnecessary, I, 140.

Engagements, behavior during, II, 42-44; brief, II, 44-45; breaking off, II, 45-47; entertainments during, II, 43-44; gifts following, II, 45; how announced, II, 40-41.
Engagement ring, II, 40.
Engaged girl, letter of congratulation to, I, 161.
England, I, 63-66.
Etiquette, abroad, I, 62-63; American, evolution of, I, 41-43; new, background of, I, 35-38; ceremonials of, I, 20-22; courtesy in, I, 47-49; custom and tradition in relation to, I, 22-24; definition of, I, 31; early and medieval influences on, I, 24-30; on English soil, I, 63-64; greatest value of, I, 109-110; old books on, I, 31-34; origin and meaning of, I, 17-20; outline of, I, 16-17; post-war reactions to, I, 38-40; of social intercourse with personages of title, I, 64-65; true sense of values in, I, 49-50; true aim of, I, 92-93; at Washington, I, 68-70.
Expenses, at a ball game, I, 103; of automobile party, II, 156-157; carfare, who pays, I, 103, at matinee, I, 103, in the restaurant, I, 103, at a tea, I, 103; of weddings, II, 48.

Fashion, what it is, I, 259.
Fees. See *Clergymen* and *Tipping*.
Finger bowl, II, 103, 131.
Finger foods, II, 131.
Flapper age, II, 29-30.
Flowers at christenings, II, 4; at

dances, II, 173; at funerals, II, 225-226; at weddings, I, 48, 51, 53, 54, 61, 63, 140-141.
Flower girls, II, 52.
Foreign etiquette, I, 62-67.
Foreign words in common social use, I, 233-238.
Fork, II, 112-115.
France, I, 66-67.
Friend, how to be a, I, 75.
Friends, choosing your, I, 73.
Friendship, how to cultivate, I, 72-73; the ethics of, I, 74-75; on gift of, I, 71-72.
Fruit, serving and eating, II, 128-129, 131.
Funerals, announcement of, II, 225; church, II, 228, 231; cremation, II, 234; dress at, II, 233-234; house, II, 231-232; interment, II, 234; old-time, II, 223; pallbearers, II, 227-228; procedure when death occurs, II, 224; simplicity of, II, 223; varied duties of those in charge, II, 224.

Games for children, II, 149.
Games, corn, II, 148-149; cranberry, II, 148; indoor, II, 133, 145, 148-149.
Garden parties, I, 207-208.
Gentleman, I, 94.
Girls, manners of, II, 29-30.
Gifts, anniversary, II, 77; birthday, II, 80-81; Christmas, II, 78-80; credit slip for, II, 77; engagement, II, 45; exchanging wedding, II, 78; for the new baby, II, 2-3; showers, II, 84-86; to engaged girl, II, 81; to girls from men, II, 81; to men, II, 81; wedding, II, 76.
Gloves, wearing of, I, 278.
Godparents, II, 3, 4, 5.
Going South, dress for, I, 277.
Golden wedding, invitations for, I, 188.
Golf, dress for, I, 277.
"Good Mixer," the, I, 112-113.
Good taste in women's dress for business, I, 274; II, 221.
Groom and attendants, II, 73; at the church, II, 51-52; best man and, II, 58; ceremony, II, 52, 57-58; consulting with, II, 47-48; dress of, II, 73; home weddings, II, 54; leaving church, II, 52; parents of the, II, 57; procession, II, 52; reception, II, 53; shower for, II, 86; wedding expenses of, II, 48.
Guest of honor, at dinner, II, 103.
Guest, the unexpected, I, 55; week-end, II, 158.
Guest room, II, 162.

Hallowe'en party, II, 141-146.
Handshake, the, I, 97; an art, I, 98; cordiality of, I, 98; with gloves, I, 98-99.
Hat, groom's, at wedding, II, 73; how to raise the, I, 100-101; raising the, I, 99; raising the, on special occasions, I, 99-100.
High tea, II, 122.
Hope chest, II, 64, 66.
Hostess, II, 96, 97, 101; at showers, II, 86-87; being away from home, II, 155; the good, made not born, II, 118; honorary, II, 188-189; novel ideas of, II, 152; on "at home," days, I, 138-139; private theatricals, II, 169; the successful, II, 94-95.
Hotels, dinners at, II, 157-158; and the woman travelling alone, II, 159.
House maids, II, 212-214.
House parties, I, 208-209; invitations to, I, 208.

Introductions, acknowledgment of, I, 82-84; acknowledging letter of, I, 89-90; at week-end parties, II, 161; conversation after, I, 252; correct forms of, I, 76-77; future recognition of, I, 86-87; group, I, 79; incorrect forms of, I, 78; indirect, at large gatherings, I, 82; indirect, at small gatherings, I, 81-82; leave-taking after, I, 84-86; letters of, I, 87-88; manner of, I, 76; on the street, I, 80; purpose of, I, 76; skill in making, I, 76; special, I, 77-78; when necessary, I, 80-81; when name is not understood, I, 81; wise plan governing, I, 79.
Interment, II, 234.
Interruptions during conversation, I, 245.
Invitations, automobile parties, II, 156-157; acknowledgment of, when required, I, 173; addressing, I, 176-177; for début dance, I, 191-192; children's party, I, 213-216; christening, I, 212-213; for church wedding, I, 179-181; dinner, in honour of a guest, I, 197; last-minute dinner, requesting for friend, I, 203-204; formal acknowledgment of, I, 175; dinner with daughter as hostess, I, 199-200; for dinner dance, I, 190-191; for formal dance, I, 189-190; for formal dinner, I, 195-196; dinner away from home, I, 198-199; formal luncheon, I, 204-205; garden party, I, 207, 208; home wedding, I, 177-182; house or week-end parties, I, 208-210; informal, I, 174; informal acknowledgment of by telephone, I, 176; informal dinner, I, 197; informal luncheon, I, 205-206; in general, I, 172-173; improper acknowledgment of, I, 175; men

declining, procedure for, I, 140; musicale, I, 211-212; II, 164-166; oral, I, 174; postponing or cancelling, I, 200-201; for public ball, I, 194-195; reception and teas, I, 206-207; for subscription dance, I, 192-194; for second wedding, I, 184; theatre, II, 155-156; theatre and opera, I, 210; visiting-card, I, 174; what declination requires, I, 176; to weddings, I, 134; II, 48; for wedding breakfast, I, 181; for wedding reception, I, 181-182; for wedding in the country, I, 182; for wedding at home of friend, I, 183; for small wedding, I, 183-184; wedding, time for sending, I, 177.

Jewellery, II, 213-214, 273, 275, 276, 279.

Knife, the, II, 112-114, 123; the fruit, II, 129.

Lady's maid, II, 212.
Language, beauty of, I, 239; purpose of, I, 239-240.
Leave-taking, after business interview, I, 85; from new acquaintance, I, 84-85; avoid awkward, I, 85; from a group, I, 85.
Letters, addressing envelopes of, I, 157-158; bad form in, I, 170; of a boy, I, 168; "bread-and-butter," I, 164-165; caution in writing, I, 170; change in purpose of, I, 146; of a child, I, 167-168; crests and monograms on, I, 149-150; of condolence, 158-160; of congratulation, I, 161; correct stationery for, I, 147-148; the friendly, I, 169; friendliness in, I, 154; forms of closing, I, 155-156; gift of writing, I, 146; of introduction, I, 166; keep troubles out of I, 154; keynote of good, I, 154-155; objection to typewritten, I, 153; on "owing," I, 169; pencil in, I, 170; personality in, I, 153-154; read before sending, I, 170; seals on, I, 151; salutation in, I, 155; to servants, I, 156-157; sequence of pages of, I, 152; signature of, I, 156; sizes of paper and cards for, I, 151; of thanks, I, 162-164; tone of, I, 147; typewritten, I, 152-153.
Library for children, II, 22-24.
Life, daily, little courtesies of, I, 91-105.
Linens, for brides, II, 67-68; for the dinner table, II, 97; the care of, II, 213; for luncheons, II, 125, 126.
Livery, for chauffeur, II, 210; for butler, 209; for maids, II, 212-213.
Love, betrothal, II, 39-40; birth of, II, 37-38; devlopment of, II, 38-39.
Luncheons, butler during, II, 209; dress for, I, 270, 271; on Easter Sunday, II, 138-139; informal, I, 205-206; informal, II, 125; formal, II, 126-127; formal, I, 204-205; St. Valentine, II, 136-137; table service at, II, 125, 126.
Mah Jongg, appropriate prizes, II, 154; decorations, II, 154; at musicale, II, 165.
Manners, good, value of, I, 44.
Maids of honour, II, 52, 54, 57, 72.
Man, well-bred, poise of, I, 114.
Mannerisms of speech, I, 228-229.
Manners, table, II, 109-116.
Matinée, dress for, I, 273.
Motion pictures, educational, for the child, II, 25.
Mourning, acknowledging sympathy during, II, 237; for children, II, 236; dress at funerals, II, 233-234; dress for women, II, 235-236; dress disappearing, II, 235; for girls, II, 236; length of, II, 235-236; for men, II, 236; seclusion during, II, 232-233; stationery, II, 236; wedding during, II, 61.
Music, important for children, II, 25; at dances, II, 173; at dinners, II, 104; old-time songs at dinner, II, 135; at funerals, II, 224; at weddings, II, 52.
Musicales, afternoon, II, 164-165; bridge or Mah Jongg at, II, 165; dress for, I, 273; evening, II, 165; evening, supper after, II, 165; invitations for, II, 164, 166; guests at, II, 166.
Menu, April-fool party, II, 140; Easter breakfast, II, 138; a ghostly, II, 143-144; for high tea, II, 125; St. Valentine's dinner, II, 136-137; Thanksgiving dinner, II, 148; Washington's birthday, II, 135.

Napkins, dinner, II, 101; use of, II, 114-115.
Neatness in dress, II, 276-277.
Newcomer to town, civilities to, I, 141.
Nursemaid, II, 212.
Nursery, furnishing, II, 5-7.

Ocean travel, II, 198.
On board ship, dress for, I, 277.
On the train, dress for, I, 277.
Opera, dress for, I, 273; invitations to, I, 210.
Open fireplace, gathering around, II, 135.
"Open house," New York hostess calls "at home" days, I, 138.

Pallbearers, duties of at and after funeral, II, 227-228.
Parties, April-fool, II, 139, 140; barn, II, 145-146; card, II, 152-153; card

tea, II, 152-153; children's, I, 213-216; Hallowe'en, II, 141-146; house, I, 208-209.
People, well-bred, indication of, I, 92.
Place cards at dinners, II, 102.
Playmates, children's, II, 25-26.
Poise, to develop, I, 114-115; development of, I, 254.
Politeness, what is, I, 93; of the well-bred, I, 93.
Popularity, secret of, II, 36.
Postponements, dinner, I, 200-201; weddings, II, 60-61.
P. P. C. cards, I, 128-129.
Precedence, in history, I, 116; in announcement of guests, I, 119; on entering the motor car, I, 117; on entering and leaving dining room, I, 118-119; on entering a street car, I, 117; first rule of, I, 117; at the restaurant, I, 117; special rules of, I, 120; on the stairs, I, 117; at the theatre, I, 117-118; II, 156; in Washington social life, I, 69.
Presentation at Court, I, 65-66.
Pretense, mask of, I, 52-53.
Private theatricals, rehearsals for, II, 167.
Professional cards, for men, I, 124.
Proposals, II, 39.
Public balls, I, 194-195.
Public opinion, the fetish of, I, 51.

Receptions, "at home," I, 138-139, 206; after christenings, II, 4; for débutante, I, 191; II, 32-33, 174-175; in honour of engaged couples, II, 41, 42; in honour of celebrated guest, I, 197; in honour of special guest, I, 207; musicale, II, 165; and teas, invitations for, I, 206-207; after weddings, I, 182; II, 53.
Refreshments at ceremonious tea, II, 122; dinner dances, II, 175-176; radio dances, II, 174; subscription dances, II, 177-178; at wedding receptions, II, 53; after wedding rehearsals, II, 56.
Rehearsals, for private theatricals, II, 167; for weddings, II, 56.
Religion, when bride and groom are of different, II, 48.
Restaurant, etiquette in, I, 103.
Ribbon, use of, in birth cards, II, 1; with favours, II, 147; to announce death, II, 226.
Rice at weddings, II, 55, 60.
Riding, dress for, I, 277.
Ring, engagement, II, 40; in second marriage, II, 61-62; wedding, II, 48.
Royalty in England, I, 63-65.

Salads, how eaten, II, 113.
Second helping, II, 115-116.
Second marriages, II, 61.
Self-consciousness, causes of, I, 107-108; discomfort of, to others, I, 109; to overcome, I, 108; remedy for, I, 109, 113-114; "tongue-tied" form of, I, 109.
Sensitiveness, a barrier, I, 111; to overcome, I, 112.
Servants, courtesy to, II, 203-204; duties of, II, 203; duties of, in bereavements, II, 225; duties to, II, 204, 205; the efficient, II, 206, 207; in a large house, II, 208; in a small household, II, 207-208; how to address, II, 205; how secured, II, 203.
Ship, aboard, II, 198-199.
Showers, II, 82-89; kinds of, II, 84-86; baby, II, 88; birthday, II, 88-89; bridal, II, 83-84.
Silver wedding, I, 188.
Simplicity, beauty of, I, 45-46.
Sleeping cars, II, 197.
Slums, when visiting, II, 191.
Social life, advance in, I, 11-13; caste in, I, 6-7; early castes of, I, 7-9; fundamental law of, I, 10-11; man enters upon, I, 6; meaning of modern, I, 13-15; Nature's rôle in, I, 4-5; primitive man's relationship to, I, 1-4.
Social environment, at the Court of England, I, 65-66; the, I, 54; adaptation to, I, 57-58; in foreign countries, I, 61-62; in France, I, 66-67; influence of, in large city and small town, I, 58-61.
Souvenirs, theatre party, II, 155.
Speech, bad habits of, I, 226-227; common fault of, I, 223; ease in, I, 239, 258; extravagances of, I, 226; incorrect and correct forms of, I, 224-226; lack of cultivation in, I, 224; law of good, I, 222-223; mannerisms of, I, 228-229; objectionable forms of, I, 228; overcoming defects in, I, 229-230; "too elegant" forms of, I, 226; use of slang in, I, 227-228.
Spoon, II, 112-114.
Stationery, for men's social correspondence, I, 148-149.
Stop-gap, inviting a, I, 201.
Street car and subway, etiquette in, I, 102-104.
Subscription dances, I, 192-194; II, 177-178.
Supper, informal, after theatre, II, 127-128; following dance or evening reception, II, 128.

Table, accidents at, II, 110-111; correct position at, II, 110; ease at the, II, 109-110; fish bones, etc., at, II, 115; manners at, II, 111-112; second helpings at, II, 115-116; use of napkin

and finger bowl at, II, 114-115; use of spoon, knife and fork at, II, 112-114.
Teas, afternoon, II, 118; in a bachelor's apartment, I, 188; dress for, I, 273; formal, II, 121-122; high, II, 122; origin of, II, 117; service, II, 121.
Tea wagon, the, II, 119.
Tennis, dress for, I, 277.
Theatre, dress for, I, 273.
Theatre parties, II, 155-156; souvenirs at, II, 155.
Theatricals, private, II, 167-169.
Timidity, cause of, I, 110; to overcome, I, 110-111.
Tipping, aboard ship, II, 200; in dining room, II, 200; at a hotel, II, 200; the station porter, II, 200; in taxi, II, 201; on train, II, 200.
Trains, sleeping cars on, II, 197; tips, II, 200; travelling on, II, 197.
Travel abroad, II, 191-192; conventions suspended, II, 197-198; foreign, to enjoy, II, 201-202; on land, II, 197; on sea, II, 198-199; tickets and baggage, II, 192-194; planning the trip, II, 190-191; universal urge to, II, 190-191; wardrobe for, II, 194.
Trousseau, bridal gown, II, 69-70; hope chest, II, 66; linens in, II, 67-68; modern, II, 66; origin of, II, 64-65; a sensible, II, 68; tea, II, 54; travelling dress, II, 71-72; veil, II, 70-71.
Typewriter, social uses of, I, 152-153.

Unwelcome dance partner, getting rid of, II, 180.
Ushers, dress of, II, 73; at weddings, II, 48, 52, 57, instructions to, II, 56.

Valet, II, 211.
Visitor, obligation of, to return calls, I, 141.
Vocabulary, handicap of foreign accent, I, 232; how to acquire a good, I, 231-232; foreign words and their meanings, I, 233-238; use of foreign words, I, 233.
Voice, cultivating the, I, 221; development of, I, 219; discovery of, I, 217-218; first articulation, I, 218-219; of the well-bred, I, 221-222; tones of the, I, 220-221; uses of, I, 219-220; vanishing crudities of the, I, 222.

Wallflower, disappearance of, II, 36-37.
Wedding anniversaries, invitation to, I, 188; letter of congratulation on, I, 162; table of, II, 62; golden, II, 62-63; silver, II, 62-63.
Wedding breakfast, form for invitation to, I, 181.
Weddings, announcement of, I, 185; acknowledging invitation to, I, 186; afternoon, II, 57; breakfast, II, 53; bridal processions at home, II, 54; at church, I, 179-180; II, 48; charm of the informal, II, 49; in the country, I, 182; fixing date of, II, 47-48; daytime, II, 56-57; evening, II, 57; home, I, 182; II, 48-49; high noon, II, 56; invitations for and announcements of, I, 177-188; at home of friend, I, 183; morning, II, 56; outdoor, II, 73; reception, form of invitation to, I, 182; II, 53; postponed by death, II, 60-61; rice-throwing at, II, 55; seating guests at, II, 56; small, I, 183-184; traditions of, II, 58-60.
Wedding party, assembling of, II, 57.
Wedding ring, tradition of, II, 59.
Week-end party, II, 161, 163.
Well-bred man, poise of, I, 114.
Women in business, II, 221, 222.
Woman, the well-dressed, I, 264-266.
Wraps, II, 272.

Yuletide, II, 150.